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MAY 1973

VOL. 3, NO. 9

WHOLE NO. 31

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COVER

Spring is here, and that fellow tiptoeing through the tulips is Squire Frog, an original doll designed by talented toy maker Charlene Davis Roth. He's a **Creative Crafts** exclusive, offered to our readers on page 35. His lady love, Miss Mousie, was featured in our April issue. Kodachrome by Jim Boyd. Cover design by Viola Kaps. Illustrator Merry Desfor.

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Sybil's Scratchboard

Welcome to our first May issue! The bright tulips on our cover hail the beginning of our new publication schedule, with May and July issues added in 1973—and who knows what the future will bring? Crafts keep growing and growing, and we've more ideas to share than we've space to print them. As always, there's the problem of trying to provide something for everybody. We think we've managed to come up with a nice variety in this issue: shells, decoupage, wood carving, jewelry making, needlecraft, doll making, and even social concern (see Loretta Holz's "Up From Poverty," all about how crafts are helping poor Blacks to raise their standard of living).

In response to a request printed in this column about a year ago, readers have been sending us photos of their miniature work. We're delighted that we have enough to make up a feature article for our June issue, which will be devoted entirely to crafts in miniature—not only dollhouses and miniature furniture, but crafts of all kinds that can be enjoyed on a small scale. We think you'll be amazed at some of the miniature crafts we will be showing you. Surely you've done many of them on a larger scale—now you'll want to try them "small." To go along with all these tiny craft projects we'll have what has to be the longest list of sources for miniature items, patterns, tools, etc. ever compiled. So remember to watch for our big "mini" June issue, on the newsstands May 1st.

We didn't return from the big hobby trade show in Chicago in time to write a full report for this issue. We brought back lots of news, however, which we'll be sharing with you in the next few issues. Crafts were more in evidence than ever at the show, with lots of new manufacturers showing their wares. There was *more* of everything, which means that finding materials need no longer be an obstacle for creative crafters (remember when the only wax you could find for candlemaking was straight paraffin? And as for wicking—impossible!). With craft materials and tools now widely distributed, the creative use of leisure time will become a reality for thousands.

It seems that the rest of the world has discovered what we've known all along—that crafts are the key to personal satisfaction and fun.

Sybil

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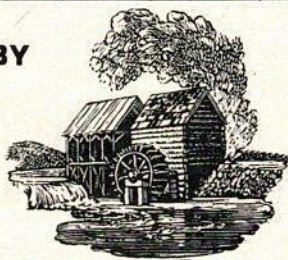
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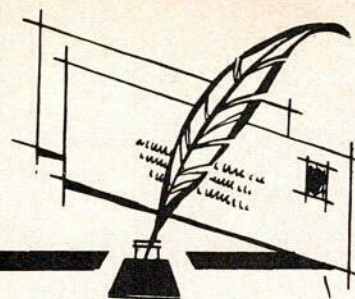
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LETTERS

Letters from readers are welcome. Those
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ed in our Letters From Readers section.



New Canadian Supplier

Several years ago I wrote to your maga-
zine and told you of my dilemma in trying
to find the necessary supplies for my vari-
ous hobbies. Now, your February issue of
recommended craft dealers lists a new one
right here in Windsor where I live!

I went immediately to John's Hardware
& Decoupage Supplies, 4756 Tecumseh Rd.
E., and found the owners to be helpful and
reasonable. The best part of it is that "you
name it—they have it." Prints in every
category, varnishes, brushes, frames and
baskets along with customers' creations
displayed throughout the store. They fill
orders all the way from Nova Scotia.

I do hope you print my letter so that
other Canadians will know of this wonder-
ful store. So many of us do get your maga-
zine and probably "ooh" and "aah" over
the lovely crafts, but are stumped as to
where they may be purchased. I have sub-
scribed to your magazine for quite a few
years and read almost every sentence from
the "Contents" to the very end. I was afraid
the advertisement of John's Hardware
might be missed, but a "Letter to the Edi-
tor" would be read by all.

So, Canadian hobbyists—far and near—
this lovely couple, John and Betty, have
everything to help us enjoy the crafts we
discover in this magazine.

Mrs. Danitza Sukunda
2023 Verdun Ave.
Windsor, Ontario

Ads Applauded

Having just finished my first reading of
the February issue, I feel I must take ex-
ception to one of the "Survey Snatches"
—particularly the request for less adver-
tisements and editorials.

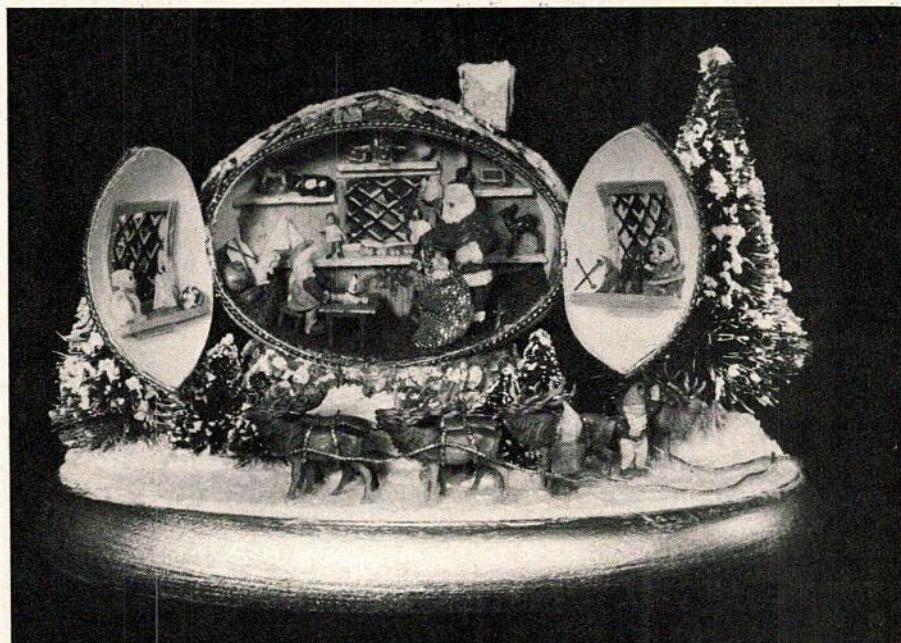
Although "how-to" articles on new crafts
or fresh ideas on an already familiar craft
are my main purpose for purchasing *Creative Crafts*, those advertisements are a
valuable part of my interest in the maga-
zine. Not all of us have local craft shops
who carry a wide variety of crafts or sup-
plies. Sometimes even large cities do not
possess such a supplier, so "where to find
it" is always an important part of any craft
magazine that I buy. Do keep the advertise-
ments as a vital part of your magazine.

Lucia E. Vest
107 E. McCarty St.
Jefferson City, Mo. 65101

Egg Inspired by Santa's Workshop

The idea for this egg came from the
article "Santa's Workshop" in your 1972
Christmas Annual. I have made hundreds
of eggs, but I had more pleasure decorat-
ing this one than any of the others. Thank
you so much for twenty-four hours of plea-
sure from this egg and for the many, many
more hours of reading your magazine and
doing the crafts described.

I found a copy of your Summer 1968
magazine at the newsstand and have taken
the magazine ever since. When *Creative*



Easter isn't the only time for egg decorating as Mrs. Irish proves with her Christmas egg inspired by
the "Santa's Workshop" article in the *Christmas Annual*.

Crafts arrives, everything here stops until I have read it. I start on Page 1 with "Sybil's Scratchboard," and read everything—ads, features, articles—until the end. I have sent for the many catalogs advertised and have received prompt replies and satisfactory service. Needless to say, I am delighted to have two more issues to look forward to.

Frances Irish
85 Weter St.
Holliston, Mass.

Crafts for Mexican Children

Enclosed is my check for *Creative Crafts Sampler* to be used in Mexico for the advancement of underprivileged children in subsidized homes.

Mrs. J. Bowie
405 E. 54th St.
New York 22, N.Y.

What Is Real Eggcraft?

Your editorial in the April issue warning against the use of wild, rare or exotic birds' eggs for decorating disturbed me deeply, and I'm wondering if any other "egggers" like myself felt the same way.

I have gone merrily on my way, decorating all kinds of eggs from the domestic goose egg raised for the purpose to the rare Rhea egg. I've begun to ask myself, "Where do the people who sell eggs like the Rhea, Tinnamou and Emu get them?" Are they raised for this purpose or are their nests robbed in some foreign country whose protection laws are not as strict as ours? Are they taken by poachers? I wish one of the suppliers for these eggs would answer these questions for all of us egggers.

Perhaps we egggers should think seriously about using only domestic fowl eggs or the new synthetic eggs which are now coming on the market.

Creative Crafts should be highly commended for bringing this matter to our attention.

Name withheld by request
It looks as though this reader has hatched a new question for debate in our Letters from Readers column. We will very much welcome readers' opinions on crafting with rare bird eggs and on the use of the new synthetic eggs recently introduced to the craft market. More information on this subject can be found in Craft News, this issue. Ed.

A Devoted Reader

I dearly love your magazine, and am proud to have been a subscriber from the very first issue! I look forward to each issue, and have often said that even if I never made one thing or used one advertisement, I'd still enjoy your great magazine.

I've tried many, many crafts over the years; but since I'm not as active as I used to be, I make, decorate and sell stationery and greeting cards. Since the decorated and framed wedding announcements have become so popular, I have made quite a few of them and given them as gifts. Best wishes for the continued success of your magazine.

Mrs. Garland Hickey
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CRAFT NEWS



In our April issue we cautioned our readers that we had been informed that the gathering of some wild birds' eggs is illegal. We had never given much thought to the legality, morality, and/or ecology of egg collection before this question was brought to our attention, and, since time before deadline was short, we could only mention briefly that readers should be aware that this issue existed and should proceed with caution in their eggcrafting. Since then we have done some investigating.

The Department of the Interior sent us lengthy copies of the laws pertaining to the protection of wildlife. Wading through the legal terminology was a challenge, but the information we finally extracted from it confirmed that which we had been previously told by Eleanor Dater, our local authority on nature. We feel that it is most urgent that our readers be informed on this question.

Those who have been wondering which birds are protected in their areas need wonder no longer, for the law of the land states that *the nests and eggs of ALL WILD BIRDS are protected*. This means that you may not take the eggs from *any* nest, even an apparently abandoned one. It means that even the eggs of unprotected birds may not be touched. And to our eggcrafting readers it means that their craft must be limited to the decoration of eggs from domestically raised birds *only*.

Remember the lady who was fined and whose egg collection was confiscated (April

1973 CC)? Her "crime," you will recall, was *possession*, not gathering, of wild eggs. Thus it would seem that to purchase or to accept as a gift the egg of a wild bird is also illegal.

We are delighted that egg decorating has finally come into its own as a craft. At long last craft manufacturers have seen the possibilities in this exquisite art, and are making available to us the materials we need to pursue this craft to new heights. Three major manufacturers, *Carnival Arts and Crafts*, *Model Rectifier Corporation*, and *Cunningham Art Products* have recently introduced lines of egg decorating kits and accessories (see "Crafts We've Tested," page 50 this issue). This means that all you egggers will no longer have to search high and low for top quality stones, trims, stands, miniatures, and other items, but will be able to spend more precious time on the craft itself. And we think that's good news!

New Society Formed, Holds National Convention

Decorative painters are united in a new national organization, designed to promote their art and to improve the skills of their members. Formed last October in Tulsa, Okla., the *National Society of Tole and Decorative Painters* will hold its first national convention on April 27-29 in Kansas City, Mo., as listed in Craft Events last issue.

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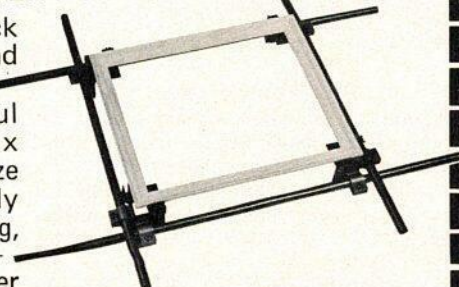
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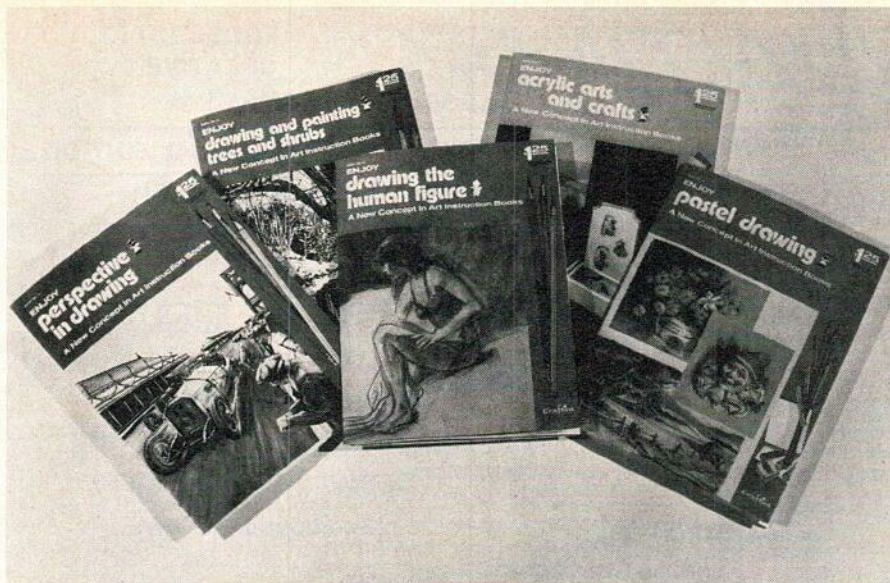
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The society offers membership to anyone interested in decorative painting. Membership can be as a Student or Associate (manufacturer, publisher or friend). For teachers, there are three levels of membership, specifically: Apprentice, Certified (completed over 500 hours) or Master (taught over 1000 hours). For the latter, a teacher must submit three pieces of work to be judged by a panel of experts. President of the group is Priscilla S. Hausner. Any inquiries should be addressed to the Corresponding Secretary, Jane Rickman, 1508 Buckley, Killeen, Texas, 76541.

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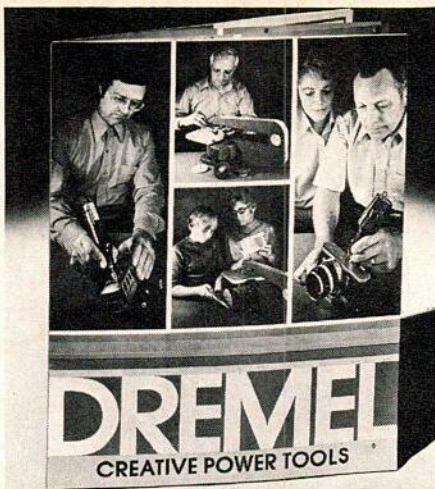


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Dorothea Thompson, the originator of the silica gel method of drying flowers, prepared the instructions, illustrations and helpful hints contained in the kit. She is the author of the definitive book NEW CREATIVE DECORATIONS WITH DRIED FLOWERS. Her designs and methods have been featured in major magazines. Her expertise is reflected in the FLOWER DRYING ART KIT by Activa.

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Dremel, which prides itself on the manufacture of tools a whole family can operate, offers a free catalog demonstrating its wares.

This flyer is available from the author at Dept. TH, P.O. Box 536, Spearman, Tex. 79081.

Three more softcover "how-to's" are just out, courtesy of the Creative American Craft Series. These include "Safety Pin Jewelry," "Tri-Bead Fun" and "Party and Tray Favors". They're just 75¢ from craft shops or write Hazel Pearson Handicrafts, 4128 Temple City Blvd., Rosemead, Calif. 91770.

Southpaws—take heart. Someone is on your side and has proven it by writing a book called *Left-Handed Needlepoint*. Regina Hurlburt is this member of your not-so-minority. She learned this craft by reversing what everyone else did and then had the enviable job of teaching her leftie daughter.

The result is an instruction book of stitches, which starts with the basic crossstitch, continental, basketweave, Greek, Old Florentine and Bargello stitches, with diagrams and photos on how to execute them with the left hand. Besides keeping you left-

handers in stitches, she'll also start you on designing your own needlepoint.

Van Nostrand Reinhold is the publisher, with prices set at \$5.50 cloth bound, \$2.95 paperback. If it's unavailable at your book store, contact the publisher at 450 W. 33 St., New York, N.Y. 10001.

Three years ago, when we ran a series on quilting and applique, we ran into difficulty finding modern reference data or people who even indulged in this old craft. Since then, a wealth of interest and literature has poured forth. An extremely comprehensive collection of books, paperbacks and patterns is being offered by Barbara Bannister. It is available to you for just \$1.00 and is certainly a value for anyone wanting introductory or advanced knowledge of this craft. It is gratifying to note that patchwork and applique, in recent years condemned to die with the senior citizen segment of our population, has had a reprieve and is now "in" with the "now" generation. Write Barbara Bannister, Needlecraft Books, Alanson, Mich. 49706 for the compilation.

Jacqueline Enthoven, noted embroiderer and author of two books on that subject, has published a one-page reproduction of a sampler she has created, which illustrates 241 stitches or variations. The full-color scroll is the actual size of the original sampler, 8½"x47" and has with it a keyed guide to the stitches.

This rather unusual publication costs \$3.95 and was done in cooperation with Van Nostrand Reinhold Co., publishers, 450 W. 33 St., N.Y.C., N.Y. 10001.

The 1973 Amaco Pottery and Metal Enameling Supplies and Equipment catalog (#57) has recently been issued. It contains 70 pages full of ceramic glazes, clays, kilns, potters wheels and more. There is special information on the lead and cadmium content of glazes, of interest to those concerned on possible health hazards posed by ceramic containers which have been glazed when used for food and drink. This year there's a new line of hardwood cabinets geared specifically to ceramic



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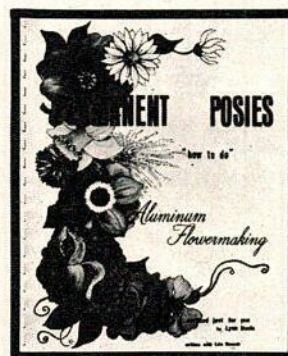
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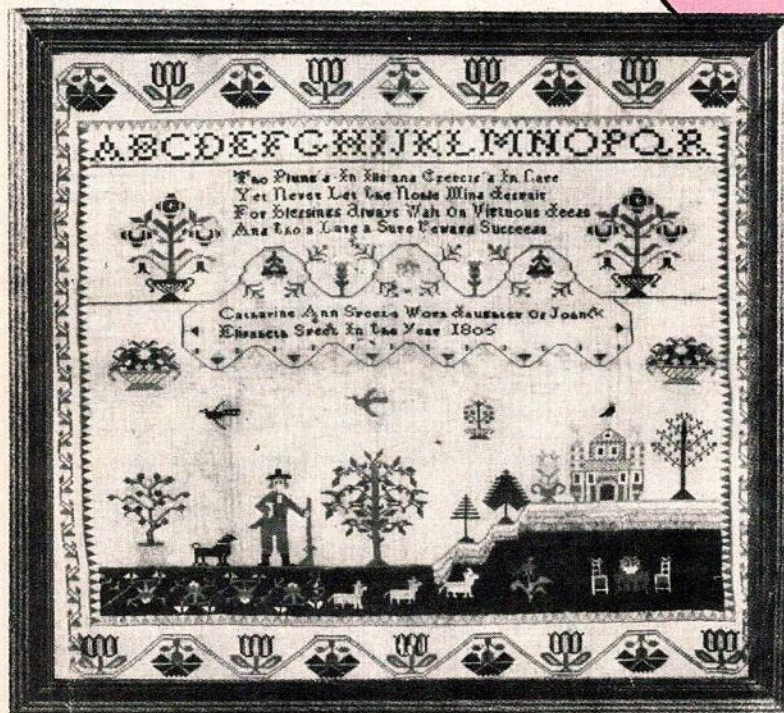
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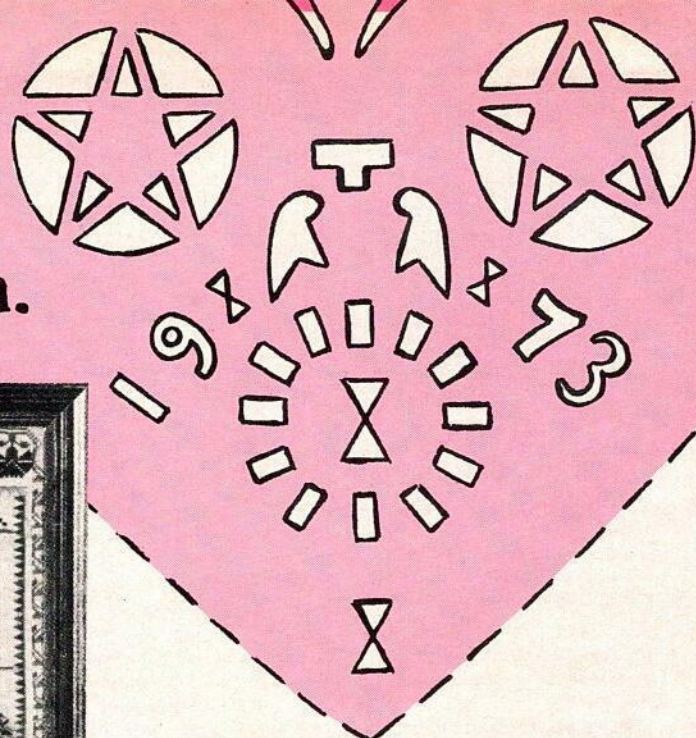
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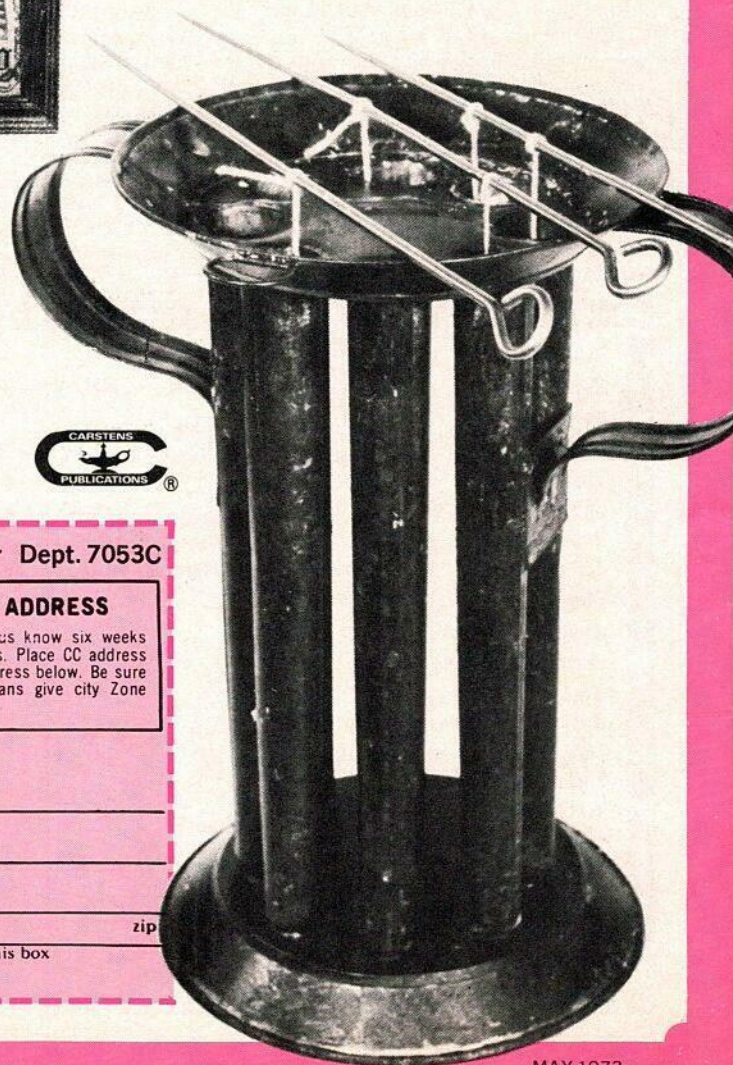
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manufacture. Write for your free copy to the American Art Clay Co., 4717 W. 16 St., Indianapolis, Ind. 46222, the largest manufacturer of ceramic and metal enameling supplies for schools and studios.



The "mini mice" Stitchkins kit, as with the other three designs, includes materials for two framed pictures.

From Their Newsloom . . .

Studio 12 has lots of news for past and future customers. First—its new address, 150 Baker, Costa Mesa, Ca. 92626. Second—its newest instruction book, *Flower Show*. A 16-page paperback containing over 20 flower loom projects, it delves into clothing accessories such as shawls, hoods, as well as animal pictures and afghans. It's purchasable at your craft hangout for \$1 or from the Studio for \$1.25 ppd.

Seldom can you make two charming gifts for less than \$5, but you can with Stitchkins®. These are brilliantly colored crewel pictures. Each kit contains printed fabric, yarn, a Studio 12 Mini-Fleur loom, needle and frames for two pictures. Choose from these sets: Gold Finches, Mini-Mice, Bee & Blossom or Hootin'-Dandies. They're \$4.95. If ordering direct, add 50¢ per kit for postman and handling.

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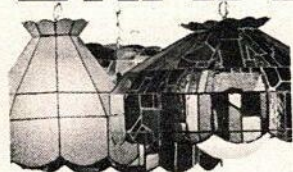
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Authoress Alice Zwanck, though brought up in "quilt country" (Ohio), did not become interested in it until she was in the WACS in California. She now teaches the craft and wrote *Color & Quilt* for recent publication.

Color-Quilt-Applique...

Joining the swing to preserve the age-old craft of quilting and applique is *Troubador Press*, who recently published two unusual books on the subject. Patterns in the book are to be used as such and are to be colored in any medium, for beauty and to assist the needlewoman to decide on colors.

Color & Applique, by designer Georgia Ball, offers a collection of animals for applique projects which should appeal to all ages. There are instructions for translating these figures into fabric such as felt, animal hide or construction paper. When overlaid on backing, they can be framed, made into pillows, tote bags, and so on.

A needlewoman, Alice Zwanck, and a graphic artist, Sarah Rehwald, combined talents to produce *Color & Quilt*. Sixteen designs are shown, with a description of the origin of each. The technical aspects of translating the patterns into completed quilts (piecing, pattern-making, finishing, binding, are all mentioned.) An added advantage in both books, the patterns can be copied out and applied to other craft projects, such as stained glass, decoupage, tinsel painting.

The books are \$2.50 each, postage included, and are available from Troubador Press, Dept. CCA, 126 Folsom St., San Francisco, Ca. 94105.



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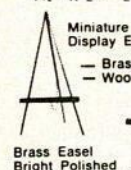
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by B. Kay Fraser
Crown Publishers, Inc.
419 Park Ave. So.
New York, N.Y. 10016

Tole painting came into being as "folk art" in 18th century America because that's who accomplished it!—just plain folks. Mrs. Fraser uses this as her argument that we can do a creditable job toiling, too, as soon as we folks master one simple brush stroke. With readily available patterns, we can produce lovely decorative art. Recent widespread interest in the restoration of antiques has caused the practice of this art, which virtually disappeared several generations ago, to re-emerge. The techniques are the same; the paints are more varied and upgraded.

Having observed more than a few examples of overdone folk painting at craft shows and flea markets, where the artists, no doubt mistook quantity of curlicues and poses for financial value, we were impressed with the simplicity and beauty of the articles selected by the author for photographs. We were impressed sufficiently to be convinced that this is a craft for us-folks, sufficiently enough to lay out money for the supplies needed. Several tinware and wood items are awaiting our artistic endeavors as soon as we feel that we've mastered that basic—and crucial—brush stroke. Mrs. Fraser makes this sound like even we can do it.

Folk art varies from coast to coast, from nationality influence to individual taste and from ability to ability. This colorful paperback is very reasonable in price, covers the craft well, with many photos and patterns and gives more than full value. Reviewed by Faith B. Rogers.

Game Bird Carving \$12.50

By Bruce Burk
Winchester Press
460 Park Ave.
New York, N.Y. 10022

In a home where mallards flock to a small pond, where baby ducks hatch and learn the way of the wild, where their carved replicas form much of the decor, and where *Wild Fowl Decoys* (by Barber) and *American Bird Decoys* (authored by Mackey) are household words, *Game Bird Carving* has been welcomed with open arms. This newly published book by Bruce Burk has been shown the welcome mat, as it will surely become a Bible for waterfowlers, be they woodcarvers, sculptors, hunters or just appreciators.

The research done to produce this 233-page volume can only be realized when one studies it in detail. There are over 800 photographs and line drawings. There is heavy emphasis on bird anatomy. A craftsman (beginner or advanced) is taught to execute original carvings and how to paint and finish them. Supplied are the typical dimensions on various species of ducks, geese, pigeons, doves, shore birds and



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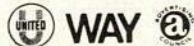


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marsh dwellers. There are 75 close-up photos of feet and tarsi alone to supply authenticity for standing carvings.

When trying to execute a terra cotta duck last year in sculpture class, we wish we had such a reference work with its 324 pictures of game bird bills, as viewed from side, above and beneath. As it turned out, our clay duck is a bit of a mongrel and we learned the extreme value of thorough research. This illustrates Burk's premise that information is necessary for accurate reproduction, whether done in detail or not.

Anyone who attends decoy shows or visits antique or gift shops knows that decoys are extremely popular and command high prices. The number of craftsmen in the field has multiplied in recent years but cannot meet the demand for good work. This book is a *must* for those who would like to enter the competition. *Reviewed by Faith B. Rogers.*

Cut Paper Silhouettes and Stencils

by Christian Ruch
Van Nostrand Reinhold Co.
450 W. 33 St.

New York, N.Y. 10001

This book was published two years ago in Switzerland but just recently translated in the U.S. We picked it up, struck not by the title but by an abundance of excellent illustrative matter. It is an instruction book containing 3 traditional Swiss folk art techniques. They characterize European folk art and serve as a vivid contrast to American tole painting. Also, any book which can bear the original title, *Papier-*

schnitt, Scherenschnitt Schablonenschnitt, can't be insignificant!

Joshing aside, we feel this ancient art should be of interest to many. The principle behind the painting is the cutting (or carving, as centuries ago knives were used) of paper stencils. If you can provide a mat knife, paper and a compass, you can execute many of the designs suggested, many cut out of paper you fold first; a few, woven designs, cut out of single weight sheets. There are suggestions for how to use these cut creations practically, such as on writing paper, valentines, etc. but it seems to us that when you make a design you like, there'll be no stopping the ideas you'll try, such as silk screening, wallpaper, fabric design, ink rubbings, using this as a basis.

Silhouette cutting requires just patience, black or colored paper and a pair of scissors plus a light source. The examples shown are decorative, ornate and definitely old-worldish.

Stencils, to be used for furniture and home decoration, can be cut and transferred with heavy paper, your mat knife, poster paints and a lacquer fixative. It does not take long to read this manual. If it takes your fancy, however, you can spend many hours of enjoyment executing the enclosed and your own patterns. *Reviewed by F.B. Rogers.*

Making Shell Flowers

by Norma M. Conroy
Published by Sterling Publishing Co., Inc.
419 Park Ave. South
New York City, N.Y. 10016

"Mary, Mary, quite contrary, How does

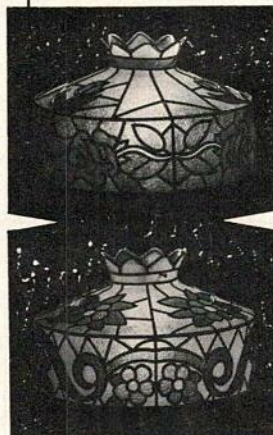
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your garden grow? With silver bells and cockle shells and pretty maids all in a row," goes the Elizabethan nursery rhyme that some say was circulated by detractors of Mary, Queen of Scots. How Mary would have smiled at this little book, with its garden of roses, daises, zinnias, buttercups—all made from shells.

Norma M. Conroy, one of our own *Creative Crafts* authors, ("Shell Florals" Feb., 1970), has written this book just in time for summer beachcombing. Most of the shells used in this book are the tiny bivalves (hinged shells with two halves like a clam shell) that you can gather on any beach. Of course, you can purchase your shells in large quantities and inexpensively from a rock or shell supplier or local craft source. A comprehensive list of shops and mail order sources are listed in the back of the book.

The beauty of shellcraft lies in the fact that it is one of the most inexpensive hobbies of all as nature provides the shells, and most of the necessary tools are probably in your husband's tool box. Other items such as glues and lacquers can be purchased at your art, craft and hobby shop.

Mrs. Conroy gives step-by-step directions on creating the various flower shapes, how to paint or lacquer the shells, how to give them stems and backing and how to use them for jewelry, center pieces, place cards, paperweights, adornments and Christmas novelties. As Mrs. Conroy points out, shellcraft is actually two hobbies in one—collecting and creating. *Reviewed by Alice Stryker.*

Step-By-Step Crochet

by Emily Wildman
Golden Press, division of
Western Publishing Co.
850 Third Ave.
New York, N.Y. 10022

\$2.95

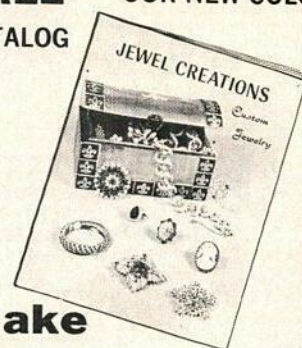
Crocheting, a craft which virtually skipped a generation of needleworkers, has been redeemed, revitalized and is flying new colors. In a move to capitalize on the new interest in crocheted work and to assist those endeavoring to take it up, Emily Wildman has authored a new manual, concise and inexpensive.

The 8"x11" eighty page book contains attractive color photos and concise diagrams. It illustrates the wide range of articles which can be made utilizing the same techniques. By varying the size of the hook and the yarn or thread used, one can achieve totally different looks. The fine, lacy look is not the "end-all" as the same procedures are used to make a raffia or sisal item, such as a tote bag or planter we particularly admired. Very rare was the inclusion of specific instructions for use by the neglected southpaws among us.

When one masters the basic stitches, she can proceed to pattern stitches such as the puff, popcorn, shell and so on and symmetrically designed motifs, such as the conventional Granny Square (associated with Grandma's afghans). Finishings, including the tassel and fringe and picot, are dealt with sufficiently. There are 30 projects detailed, from the traditional stoles, placemats to the contemporary treatments of the art. *Reviewed by Faith B. Rogers.*

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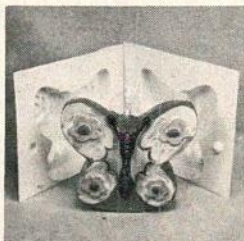
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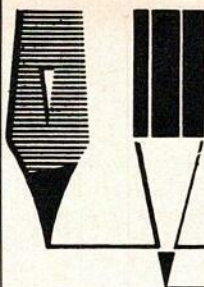


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For illustrated, descriptive booklet entitled "Adventures in Water Putty," send a stamped, self-addressed envelope to Donald Durham Co., Box 804-C, Des Moines, Iowa 50304.



tips 'n trix

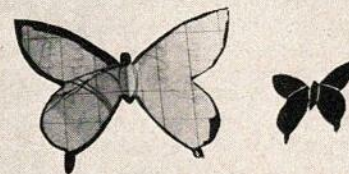
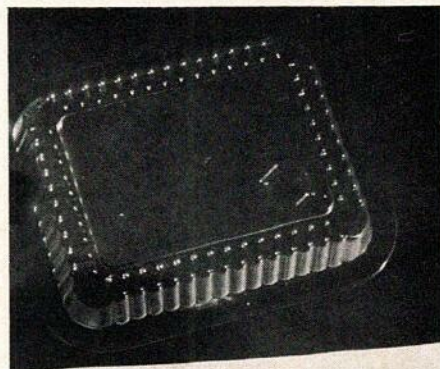
by Jini

We thought it might be helpful to you, our readers, to actually do a project taken from one of the books sent to us for review, rather than just give a report on it. Recently two books have come in that we feel are very worthwhile for those of you who are looking for project ideas that do not cost a lot of money. I have tried a project from each of these books, and want to share them with you.

The first is from the book *Pack-O-Fun Craft Projects* by Edna and John Clapper and published by Hawthorn Books, Inc., 70 Fifth Ave., New York, N.Y. 10011, \$4.95. The authors are the editors of *Pack-O-Fun Magazine*, which is devoted entirely to scrapcraft, scout crafts, and the like. This project is entitled "Clear Acetate for Baked Jewelry." It pictures a clown face, flowers, and a butterfly, a belt buckle, a ring, and flat pieces. It also shows the patterns to be enlarged. The book says:

"When your family asks, 'What's cookin'?' you can say 'Jewelry!' Here's a process that borders on the unbelievable. It works so well and the results are so fascinating, you'll be looking at packaging with new eyes. This is a process for clear acetate — the brittle kind used for the lids of cottage cheese, gelatin molds, meat trays, lids from cardboard boxes, and the bubbles used in packaging cupcakes.

"To bake the acetate, simply set it on a cookie sheet in a 400 degree oven. If baking lids or trays, place edges down. Check the oven after about a minute; if the acetate is curled up, close the oven door and wait about 30 seconds. Presto! It flattens out, shrinks to about one-third its size, and becomes a thick, strong miniature of itself. Be sure to wear gloves or mitts to handle the baked acetate. While still warm, you may bend and twist it into many shapes for added interest.



A plastic lid and a pattern are the basic materials for making delightful acetate jewelry. Directions came from *Pack-O-Fun Craft Projects* by Edna and John Clapper.

"If you want, you may also draw designs on the acetate before baking. On the meat trays, simply color the ridges. Use permanent felt markers and remember the design will darken as it shrinks.

"Before baking, you can also cut out designs such as the flower, butterfly and clown that are shown. Enlarge the graph and make a paper pattern. Trace it onto your acetate. Cut out and color. Best effects are obtained if you outline the design in black on one side of the piece, and then fill in with colors on the other side.



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"You may also cut out the center of your acetate to make a ring, or leave a bar across the middle for a buckle. Do all your cutting before baking. The baked pieces can be used for earrings, necklaces, bracelets, belts, or just about anything. To string the pieces, punch holes with a heated nail or needle. String pieces on nylon cord or fine jewelry chain."

Let me add a few comments after doing this project. First of all *do* let your oven heat for a time until it gets up to the 400 degrees, and remember when you are making your cut-out on the acetate that when it is finished it will be *only one third as big* as the original. When cutting out the design with a scissors it has a tendency to crack as you go around corners. If you run the acetate under hot water and cut while hot it helps, but try to make your cuts from the outside to the center. Some of the "lacier" pieces such as the flower will curl up until the edges touch so keep your oven open a crack so you can watch it and press it open. (A ring will curl over double and this will have to be straightened out.) When you take the finished piece from the oven you have *very little* time to work with it because it starts to solidify almost immediately. If you cut a lid into pieces (a very simple form of jig saw puzzle) and put all of the pieces in the oven, they will all shrink the same amount and can be put back together again perfectly. Some of the larger pieces do not shrink symmetrically and one direction seems to be longer than the other—but I think this has to do with the way the acetate was rolled originally. All in all this is a very fascinating project and I am sure you can come up with something that will fill your needs—so just "play" and figure out something new.

The second book that is very worthwhile is entitled *How to Make Treasures From Trash* by Artis/Aleene Eckstein in collab-



An easy project taken from Artis/Aleene Eckstein's book, *How to Make Treasures from Trash*, creations made from brown paper bags take on the look of real metal sculpture.

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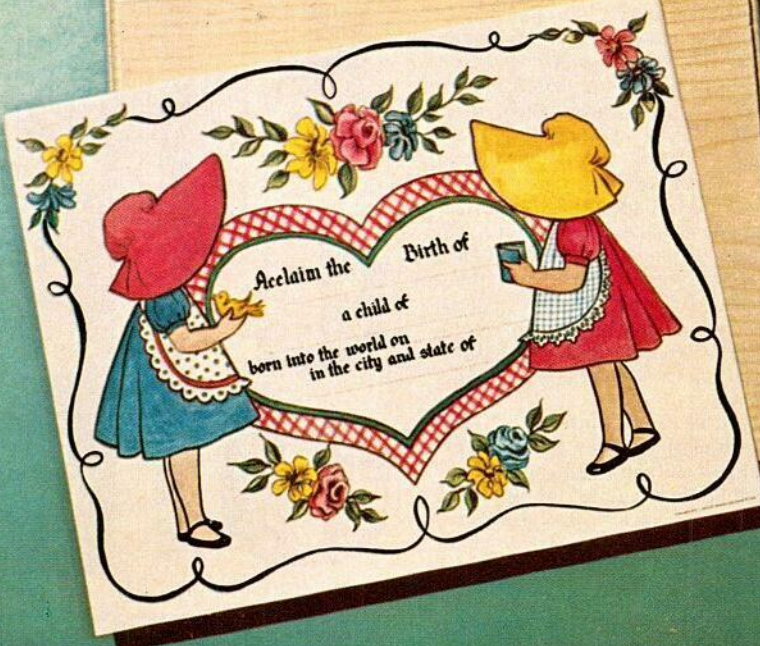
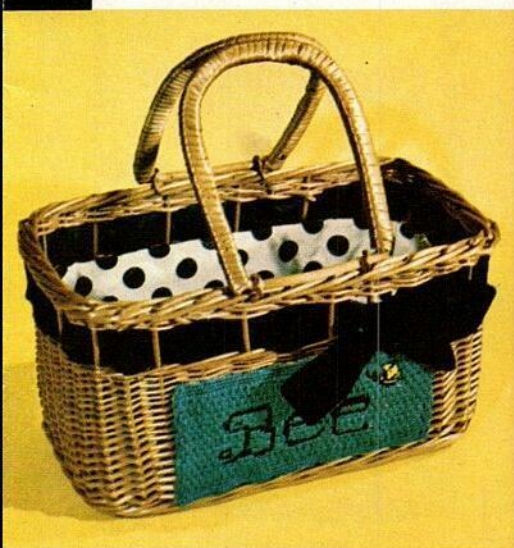
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If not available at your craft shop, kits may be ordered from Creations 'n Things, 250 Westwood Ave., Westwood, N.J. 07675 (N.J. residents add 5% sales tax).

Paper cutouts and flowers and leaves you've pressed yourself combine into a new kind of decoupage you'll love.

Traditionally decoupage is a paper art. However, since so many decoupeurs are also nature lovers, I thought it would be fun to combine decoupage with dried flowers and leaves. The results proved to be most rewarding. Besides being lovely to look at, with a really exciting three-dimensional look, this type of pressed flowers-plus-paper cutouts decoupage is easy and fast to do. Since you want a three-dimensional look you need only enough of a finish to protect and preserve your designs. No rubbing with sandpaper or steel wool is needed. To get started on your nature decoupage projects, begin collecting both natural materials and paper designs which will go together.

For your natural materials cut flowers when they are in bloom. Lay them flat between facial tissues and keep them in the pages of an old telephone book or old magazines. Weight your book down with something heavy and forget about it for about two or three weeks.

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NATURE

by Elyse Sommer

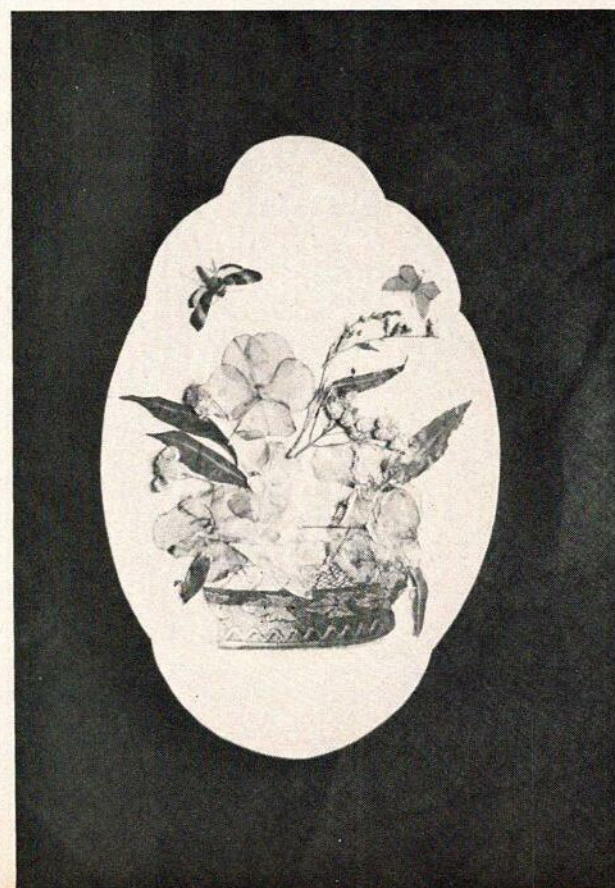
Pressed flower collectors will usually tell you to collect only very flat flowers which will press out absolutely flat. However, for your decoupage pictures don't overlook somewhat bulkier flora and fauna (but nothing as "fat" and bulbous as a rose or tulip) since we really want some dimension in our designs.

Collect lots of leaves, especially small ones. These can be picked right through autumn when they come in many shades of red and rust and yellow. Here too, don't worry if some of these leaves overlap. You can always separate and thin out a sprig of leaves. However, at times you will want two or three overlapping leaves, so press some of these too. The very small leaves are especially useful in making cartouches and borders.

For your cut paper materials small butterflies, birds, figures, paper tree bases are most suitable; in short, collect all sorts of designs which will go well with a nature scene. Wide order designs can be cut into flower holders.

Choose the right background. Since you are not aiming at a super smooth decoupage finish, I would suggest that you work on a background which is somewhat textured to begin with. Burlap is ideal. It takes on a lovely sheen under any type of decoupage finish and has a natural grass-like texture which goes well with the designs.

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The same leaves used as a cartouche for the figures in the small oval plaque opposite are arranged to form a tree at left. An extra twig is glued down to suggest a "fat" tree trunk. The little girl leaning against the tree is holding a real pressed wildflower in her hand, as is the dancing boy. Real leaves and flowers are glued to the fence on which the small trumpeter sits. This sort of leaf tree goes perfectly with these children's storybook characters. The plaque is a handmade ceramic one.

Ceramic plaques with some texture allowed to remain on the surface are very attractive backgrounds for nature decoupages. Driftwood and weathered wood are well worth considering. Those of you who are still writing to me about your joy at discovering rocks as a decoupage background (see "Rock Coupage," June 1970 CC, and also my book *Decoupage Old and New*) will find still another wonderful way to utilize all sorts of stones. Instead of using only smooth stones and slate pieces, you can now work with craggy rocks and big bumpy slabs of slate.

Now that you know how to press and dry your natural materials, the type of paper cutouts to collect, and the types of backgrounds to use, let's see how a nature decoupage is actually put together, step by step:

1. If necessary, paint your surface or cover it with burlap.

2. Since dried flowers and leaves are rather fragile, they must be handled and glued very gently. Thin your white glue with water and apply very little glue to the back of your natural materials with a small brush. Tap the leaf or flower down gently. If some leaf edges are not completely tacked down, you can leave them loose for extra dimension.

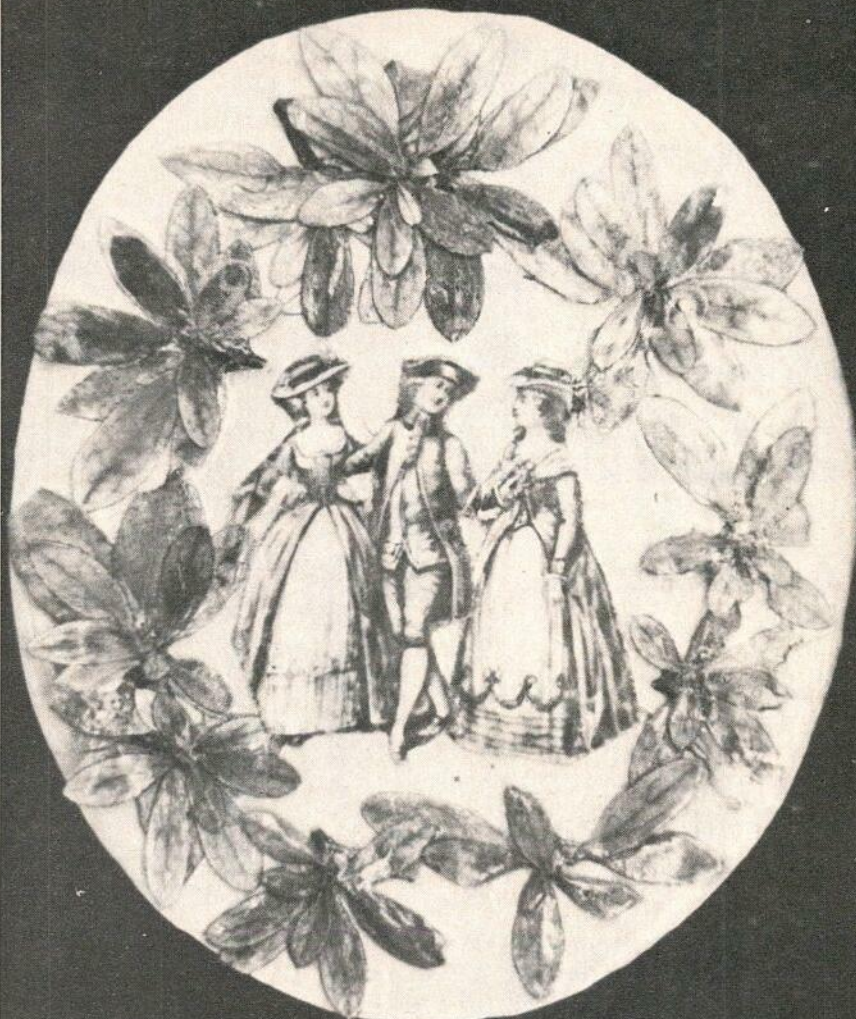
If you use extremely delicate flowers you may find even the thinned down glue somewhat difficult to use without tearing the flower. In this case, you might want to make a special egg white glue. Separate the white from the yolk and beat the white until frothy, just as you would for an angel food cake. Make sure the egg white is really stiff. This beaten egg white glue is very easy and light to spread and you can keep it in a tightly covered plastic jar in your refrigerator for up to two weeks. Don't expect this egg white glue to hold your paper cutouts, though.

3. Apply undiluted glue to your paper cutouts and press them down firmly, with a wrung out sponge. Use the back of a spoon or a brayer to make sure everything is down tight.

4. Allow the glue to dry thoroughly. Check the edges of your paper cutouts and reglue anything which is loose.

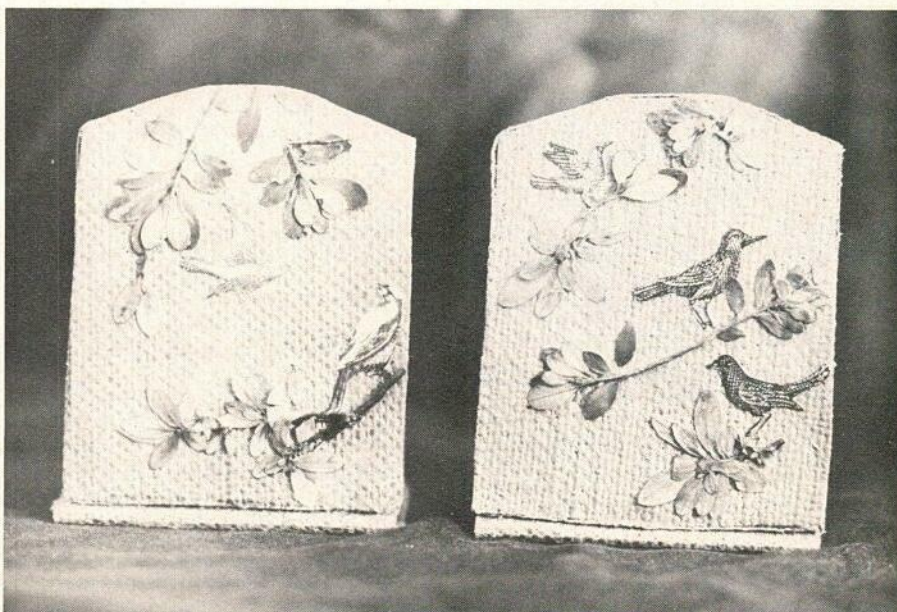
5. Spray your finished design with a coat of clear plastic. Then apply two or 3 coats of lacquer or other quick decoupage finish, or acrylic gloss medium. You can eliminate a brush-on finish altogether by using 5 to 6 coats of a good clear spray varnish, allowing plenty of drying time in between. Oriental Lacquer is very good for these type of projects.

A cut paper vase holds a bouquet of dried pressed flowers and leaves. The large flowers are very flat, while the smaller ones are more "bumpy" and give depth and dimension to the arrangement. The butterflies are hand-colored paper ones.



Above, leaves are arranged to form a cartouche to elegantly frame two old fashioned ladies and their cavalier. The leaves are in shades of green and yellow. Some of them are overlapped, with the edges left loose to cast shadows.

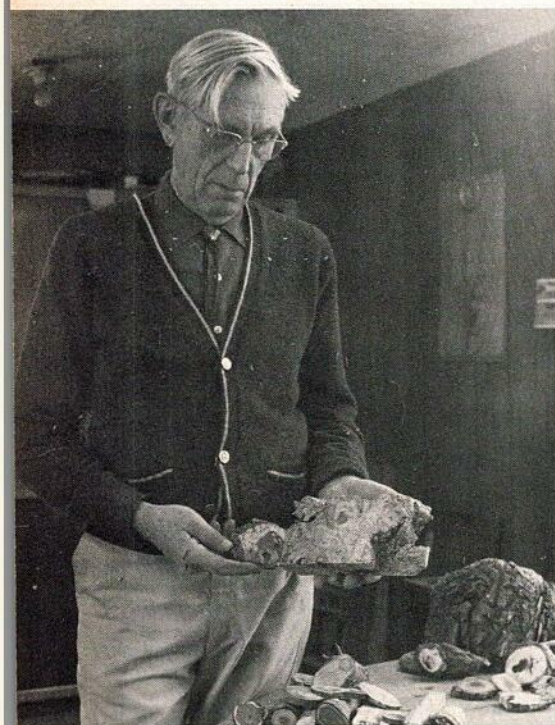
A pair of very inexpensive unfinished wooden bookends are covered with grass green burlap. Sprigs of fall leaves were mounted to suggest tree branches. Some paper blackbirds perch on the tree branches.



SOME RARE GEMS

by Rev. Bill Heins

"Gems" for jewelry making can be found right in your own backyard. Try this for a fool-the-eye craft!



Jewelry of all descriptions can be made from inexpensive materials picked up from the lawn, in the park, on vacation, and at the beach. Some examples are shown in the photo at the top of this page. Above, Bill Meyer shows a piece of wood that has been sliced open, revealing the beautiful character of the grain.

Local craftsman Bill Meyer handed me what appeared to be a polished-rock bracelet one day. I was prepared to heft some heavy jewelry—but it was light!

"That's wood," chuckled Bill. I looked closely and saw the beautiful character of wood grain which he said was cut and polished from a tree stump. Here was costume jewelry that any home craftsman could make with simple handtools and inexpensive materials.

THREE STAGES FROM START TO FINISH

Stage one: Making the "gem"

Character can be found in almost any natural material, from a wooden branch to a tiny pinecone. Bill Meyer finds gem-material in branches, knots, boles, burls, stumps, roots, warts and nuts. (Photo #1)

Material is selected for the character of the grain. Each person selects for their own taste. Bill took a piece from an old stump he found at the church camp in Ackley, Iowa where he and his wife are caretakers.

Sawing a flat blank from a piece he liked, Bill brought it to a round shape, slightly bigger than the costume jewelry setting he wanted to use. "That gives me some working room," said Bill. "I get it roughed out on the sanding disc, and then I can work it down to exact size later.

"On cold winter nights when my wife Lena and I watch TV, I like to have my hands busy. So, I put a towel on my lap,

and take a batch of these 'gems' to work on. With a little piece of sandpaper I work them down to the exact size of the jewelry 'finding,' or the metal part of the jewelry.

"I learned one trick—use a small square of sandpaper. I hit my fingers with the sandpaper, but with a small piece I don't hit 'em so often."

Stage two: Preparing the visible surface

Once you've got the wood to the right size, fill the grain. You can use a lot of different stuff: varnish, shellac, wood-filler. Deft is excellent for this because it dries fast and is easy to work.

Another tip is to put the wood on a piece of window-screen. That way if any of the finish drips off, it goes right through the screen, and not on the back of the wood. A little bit might get back there, but not very much, and it's easier to remove.

Each person making the jewelry finishes their "gem" the way they want. You can have a flat finish, showing off the wood texture, or any degree on up to a high glassy shine. It all depends on how many coats of finish you put on, and how you polish each coat. But make the final finish of the visible surface before gluing it.

Stage three: Preparing the cementing surface

With a file thoroughly scratch both cementing surfaces—the back of the wood "gem" and the face of the metal, too.

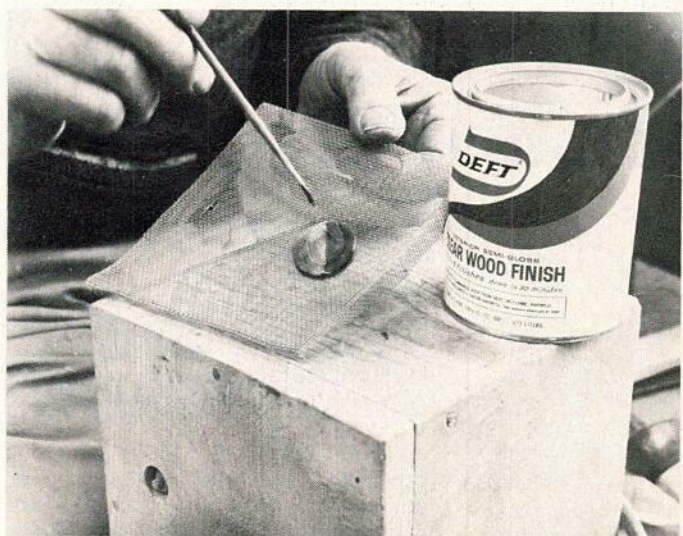
There are many kinds of glue that can be



Once a "gem" blank is cut out, it's brought down to slightly oversize for mounting. This allows room for more exacting work which will make the "gem" fit its mount perfectly.



The metal mounting is called a "finding." Final fitting of the "gem" to the finding is done by hand with a small square of sandpaper. Fitting is completed before visible and cementing surfaces are prepared.



With the "gem" on a platform of wire mesh (common window screen), the visible surface may be prepared. What kind of finished texture results depends on personal taste.

used—airplane glue, two-stage epoxy, contact cement and the like. If the "gem" is clamped tightly, they all seem to work. Bill prefers a plain contact cement. But don't use so much it oozes messily out from underneath.

Jewelry is easy to clamp with the cheapest clamp available—a spring clothespin.

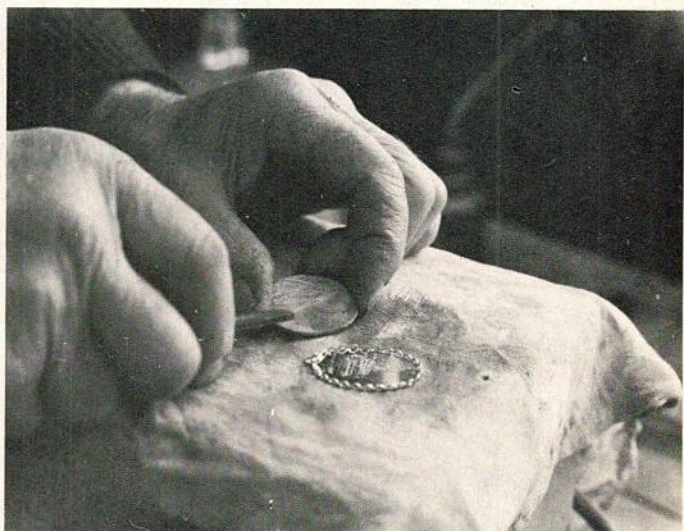
WHAT TO MAKE

Bill has made earrings, cuff links, tie clasps, sweater guards, money clips, pins, brooches, rings, buttons, tie tacks, bolo ties and slides, key ring pendants, necklaces, bracelets, lavaliers, barrettes for the ladies' hair, locket, pill boxes, and book-marks.

SUPPLIES

Almost every home handyman has a saw, file, clothespins, some sandpaper, glue and varnish in the house. Materials can be picked up from the lawn, in the park, on vacation, or the like, and costume jewelry 'findings' can be inexpensively ordered, making this a hobby that can easily be enjoyed by almost anyone.

CREATIVE CRAFTS



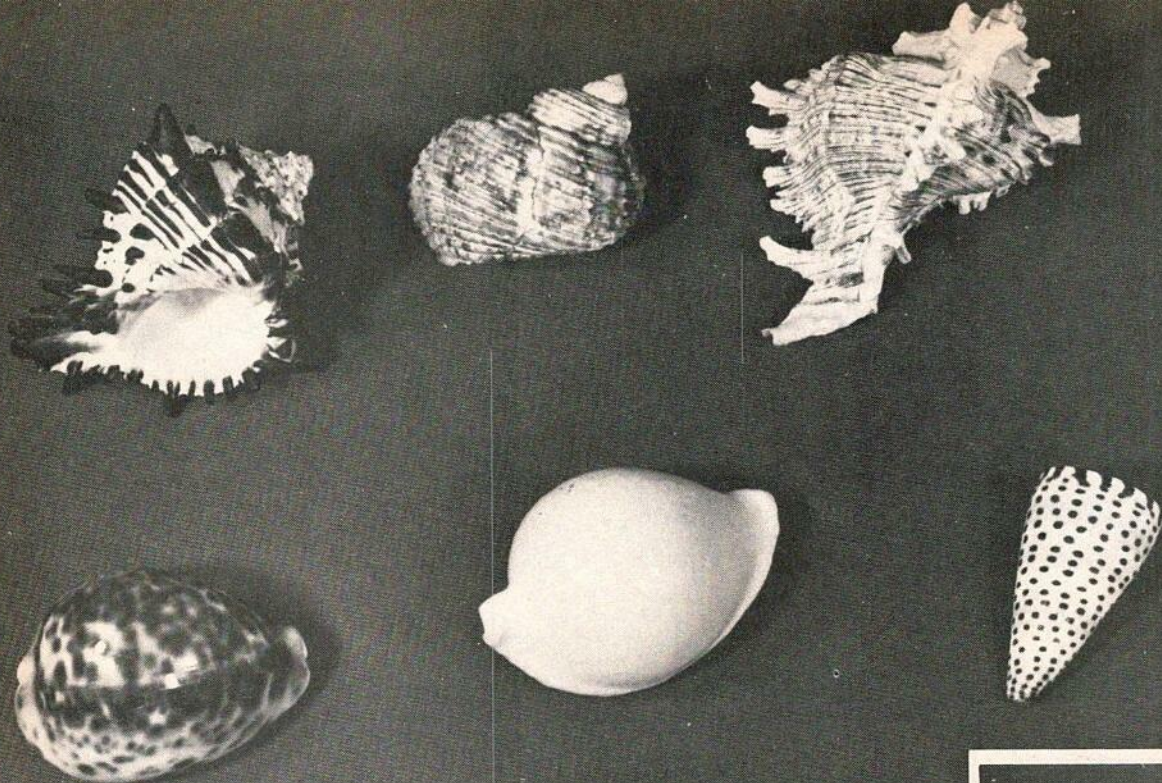
The cementing surface is prepared by removing any visible surface finish material, and then scratching the wood deeply with the corner of a file. Scratching must be done on the finding also.



No expensive tools needed here! A simple spring clothespin holds the "gem" firmly to the finding once glue has been applied. Care must be exercised not to use too much glue, or it will ooze out and mar the visible surface.



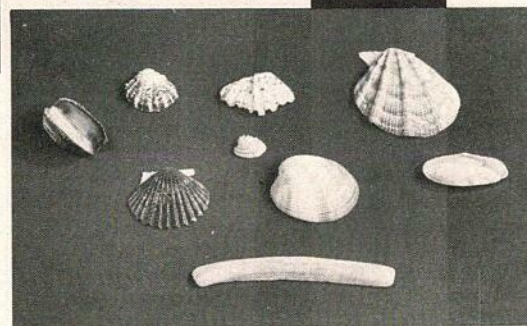
And there it is! What was once a tree stump has been turned into beautiful, light, and inexpensive costume jewelry. Any home craftsman can create such beauty.



Oceans and beaches 'round the world yield an endless assortment of one of the most fascinating materials.

by *Stuart and
Leni Goodman*

Some different kinds of shells are pictured above. The three in the top row are, from left to right, *Murex Nigritus*, turban shell, and Ram's *Murex*. In the bottom row, from left, a tiger, cowrie, an egg shell, and a lettered cone shell. Photo at right shows an assortment of bivalves.



Today shell collecting is one of the fastest growing hobbies in the world. With air travel to all parts of the world so easily available, more and more people are going to those exotic beaches and coming home with beautifully colored shells as souvenirs from their trip. As soon as they get home the shells are proudly displayed for a while. But gradually they may be relegated to a box in the bottom drawer somewhere. Well, that needn't be the case. For, as we will demonstrate in this series of articles, there are many creative ways that shells can be used and shown, which give lasting pleasure to both those who have made the objects and those who view them.

Throughout history shells have had many uses, utilitarian and artistic. In early times they were used as currency (in Africa a wife could be bought for a mere 50,000 cowrie shells). Shells have also been used as dishes, kettles, musical instruments, jewelry and sacred objects. European heads of state have had paintings made of shells or carved shells as prized possessions. In the present, we are hoping that we can help bring new life into the whole field of shell craft, based on people's inherent love of and fascination by the shell.

What is a shell? Anyone who has ever walked along a beach and picked up a shell has probably wondered this. How did this marvelous thing come to be?

In this series of articles we hope to explain to you just what a shell is, how to

find it, how to clean it of its animal life and ocean smell, how to bring out and preserve its natural beauty, and finally how to use it in various creative and useful ways in jewelry, pictures, collages, figurines, and to explore countless other ideas.

WHERE TO FIND SHELLS

Different shells are found in different waters. The regions where shells are found are divided into Provinces. There are nine Provinces of Shells in the world, with the more brightly colored shells found in the warmer waters. The most popular and largest shell Province is the Indo-Pacific Province. It stretches from East Africa eastward through the East Indies all the way to Polynesia. It has the largest number of different species of shells, and because of its warm clear waters and tropical reefs it has the most unique shells.

Most species of mollusks live in depths up to 60 feet, which means that they are easy to obtain. The most perfect specimen of shell (that is, one that is not chipped or broken or faded) can be found by simply diving down and picking it up. If this sounds hard to do it really isn't. Snorkling is becoming more and more popular at the beach resorts and with a little bit of instruction one can learn to snorkle (skin dive) in about an hour. And then the whole fascinating underwater world is open to one.

Of course, *scuba diving* (which is using compressed air tanks) is a much more complex procedure and should not be undertaken without a certified instructor and course of instruction.

Beachcombing is always fun to do and usually yields many shells, especially after a storm at sea when many shells are washed up onto the beach just waiting to be picked up and taken home.

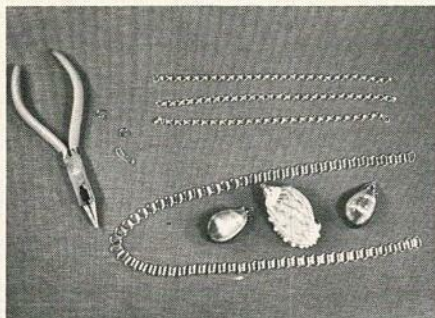
If your vacation is a long way off and you want to start creating something with shells now, there are many stores that sell shells from all over the world. In many cities you just have to let your fingers do the walking through the classified section of your phone book. If you live in an area that doesn't have a shell store, we list many stores which will mail order shells to you in the Index of Supplies in our book *Art From Shells*, and we can also mail order to you directly ourselves.

Let's for the moment assume that you are not buying your shells, but are going to find them yourself. It is important to know where to look for shells or you might return from a snorkling or scuba trip with nary a shell.

Without some basic knowledge of what a shell looks like underwater, and where they live, you might not see what is right in front of your nose (or in this case, mask). Get to learn the species, shapes, and where each live.

For example, conches crawl along the

the Jewels of the Sea!



To make a bib necklace, you will need a 19" long choker chain, and three 7" pieces of a thinner chain such as an end chain, and an end hook.

PART I

sandy bottom, so look for track marks and you will easily pick up a conch shell. You can find ceriths, mitres, bonnets and augers in this way also.

The cowrie family, which has many beautifully colored types, can be found under rocks and dead coral. Just turn over the rock or coral and pick the shell off. Cowries are usually brightly colored, and even underwater easily seen, once you know to look under the rock.

Some shells like the helmet shell, the pen shell, and tulip shells, along with starfish, usually are found in eel grass. If you come upon a patch of eel grass look carefully through it and you will probably find some shells you might otherwise have overlooked.

Some shells such as the bivalves (clams, etc.) burrow themselves in the sand, either underwater, or as the beautifully colored donax shells, near the water's edge. Just look for little air bubbles in the sand and then dig with your hands or toes to find them.

There are many species of shells which live in different places underwater, and some species that live on land. We don't have the space to go into all the various species in this article, but we do so in our book. Shelling is a fascinating hobby and if you just get to know the basics, whether you are at a local beach, in Florida, or on a south sea island, you will always come home with a wealth of jewels from the sea.

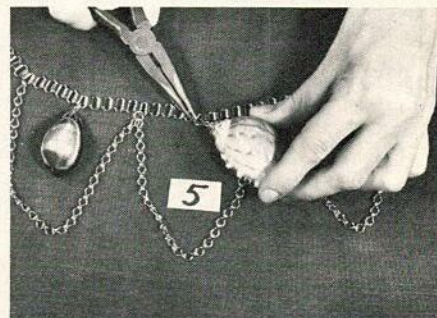
CLEANING THE SHELL

Collecting shells is the fun part; now comes the work part... cleaning the shells of the animal and the ocean smell that accompanies most shells. The sooner you do this the better. If a univalve is not cleaned promptly it will pull itself into the conical and the muscle will tighten in there, making it almost impossible to get the complete animal out without damaging the shell.

There are several ways to clean the shells. The best way for shells over 2" is to freeze it, if you have the facilities to do so. Or if you are at a hotel the kitchen will usually let you use the resort freezer. Wrap the shell in freezer paper and freeze it overnight. Then place the shell in warm water



Attach one of the thin chain pieces five inches from the end of the choker chain, after first attaching the hook. Then with jump ring attached to the other end of this first drape, and one end of the second drape, attach the jump ring about 3" from the first jump ring, forming drape.



Continue draping chains until you have three drapes of equal distance in the center of the bib piece. Attach bell caps to shells by spreading cap with pinch nose pliers to the appropriate shape. Mix epoxy glue and apply it to the bell cap, and set the bell cap on the shell. Add a shell to the center of each drape (five links in from the jump rings).

to thaw out. In about an hour, take a tweezers, hook, or coat hanger (depending on the size of the shell), or if you are not squeamish, you might be able to grasp the end of it with your hand, and gently pull it out. If the animal comes to a fine point you know you have it completely out of the shell, and nothing is left inside to give off a rotting smell.

If the shell you clean is a conch, you could make a chowder or salad with the animal. It tastes similar to abalone, which is popular on the West Coast.

Another good method to clean the shell is to boil it, although this results in some loss of natural color to the shell. Boil small shells about five minutes, and shells over 3" about ten or fifteen minutes. Then cool them down slowly, and pull the animal out in the same way we described in the freezing method above.

There are other methods such as hanging, using an alcohol solution, and even burying the shell in the sand or dirt for the crabs and ants to do the work.

Cleaning bivalves (clams, oysters, tellins, etc.) is much easier. Simply place them in a pail of fresh warm water and they will loosen up. Then you simply scrape the animal out with a knife. Don't forget to keep the cocktail sauce and crackers handy for this occasion.

After the shells are completely free of the animal life, they still might have a smell (as even shells you purchase might). This can be eliminated by soaking them in a mild laundry detergent for a few hours and then letting them dry off on newspaper, or in the air outside for a while.

To really preserve the shell with the least loss of natural color you should coat each one lightly with a solution of three parts lighter fluid and one part clear mineral oil.

You are now ready to start using your shells in any of the exciting and diverse ways we will be suggesting to you in this series of articles. We will start with jewelry making, described in the captions accompanying the photos on these pages. For these projects you will need a pinch-nosed pliers, 5 minute epoxy glue, styrofoam or other material for a holder, bell caps, jump



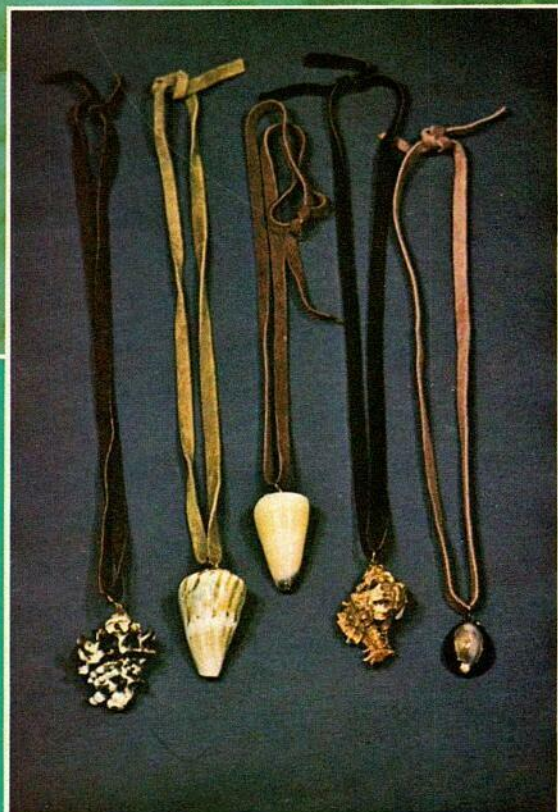
This lovely belt is made using the same draping technique. The difference is that the chain is cut longer to fit belt size, with an additional 7½" at end. A hook is added to the end chain, and to the other end of the belt as well. Hook at the end of the end chain allows adjustment of belt size, and then hooks up to make another drape.



rings, hooks or snap rings or other fasteners, and chains (readymade or by the foot).

In the July issue of *Creative Crafts* we will continue our demonstration of creative ways to use shells.

All photographs and directions for making the preceding jewelry items are from Art From Shells © Stuart and Leni Goodman and published by Crown Publishers, 419 Park Ave. So., New York, N.Y. 10016. Hardcover \$7.95, paperback \$3.95.



Pictured here are some of the pieces of jewelry made from shells gathered by Leni and Stuart Goodman. Above, shells are hung on suede strips to form necklaces. Shown below is a chain and shell belt made with the draping method described on the preceding pages.



Chain necklaces pictured above use a variety of South Pacific shells. Instructions for making these easy necklaces are given on page 24 and 25, as are directions for bib style necklace, below, which sports three different shells, each in its own chain drape.

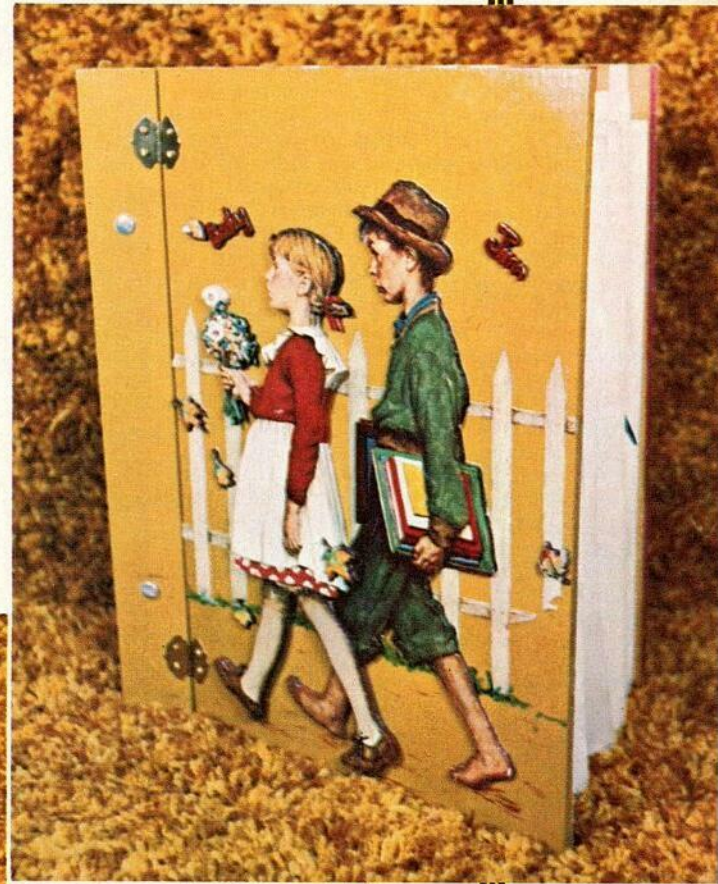




DOUBLE ECKER ECOUPAGE

Cut it, bend
it, paint it,
glue it, and
layer it for a
totally new
look in
decoupage.

Text begins next page.



What's new? It's double deckered decoupage—a new kind of decoupage that is taking the craft world by storm. It's all made possible by Formare, the glueable and cutable craft material which will adhere to almost any surface, even a curved one. Formare has opened up many new decorating possibilities, as we showed in our December 1972 issue. It is ideal for decorating box purses, plaques, canisters, and other household accessories with cutouts that look like wood but require no sawing, priming, or sanding. And Formare's bendability makes it more versatile than wood.

Creative crafter Becky Mann, who developed and manufactures Formare, has discovered that it can be used in dozens of ways. When a sheet of it is painted upon with oil paints, it will curve slightly outward as the paint dries, giving a different effect (no base coat needed before applying oils, and they dry more quickly on this surface). Formare cutouts can be glued onto vinyl accessories such as pillows, or onto felt. It is ideal for raising part of a design or picture for a three-dimensional effect. Most exciting of all are the dimensional "double deckered" pictures that you can make with Formare and three identical prints, such as in the daisy picture shown in color on these pages. This consists of a bouquet of Formare daisies coming right out of their shadow box frame. A charming arrangement for a powder room, living room, hallway, or bedroom, it is extremely durable and yet relatively simple to make.

To make Becky's daisy picture you will need:

Two 9" x 11" sheets of Formare
Shadow box frame, pre-finished Daisy prints. The ones used here are from Carousel Crafts, and come with duplicate daisies in each print. Three or more identical prints could also be used.

Small sharp pointed scissors or X-Acto knife

White glue

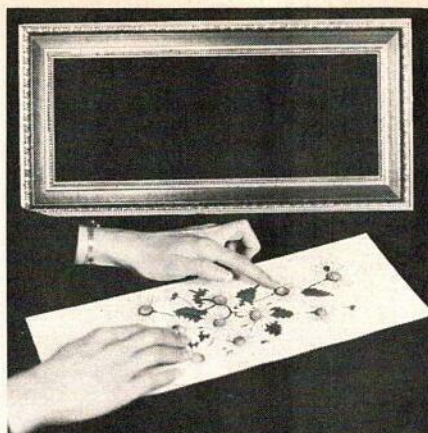
Two or three cans acrylic spray

Acrylic metallic gold

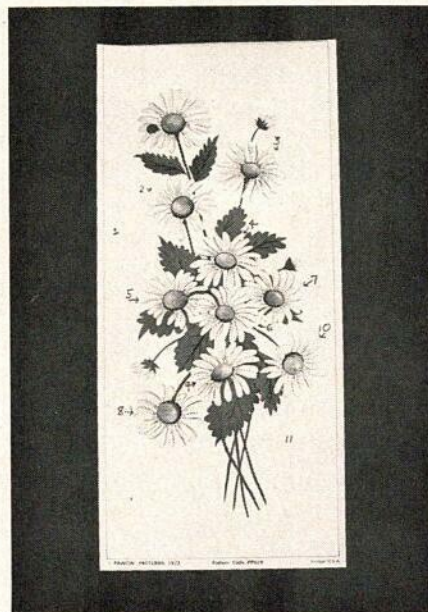
Acrylic paints: warm flesh, light gray, red, green

PREPARATION OF BACKGROUND AND INSERT OF FRAME

1. Remove insert from pre-finished shadow box frame. Make sure frame is free of dust and spray with two coats of acrylic spray. Wait



1. Spray both sides of prints with clear acrylic spray. Using one complete print, cut entire design from background and glue directly onto finished insert of frame. Begin applying six to eight coats acrylic spray to achieve finished build-up.

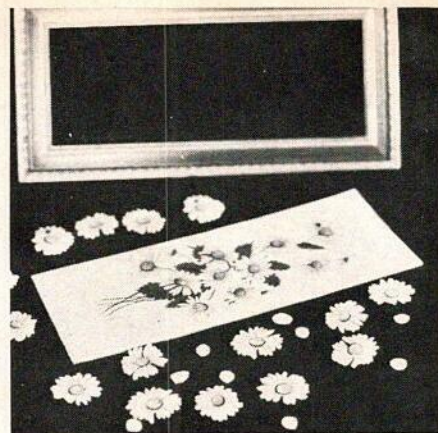


about five minutes between coats until dry and follow directions on the can.

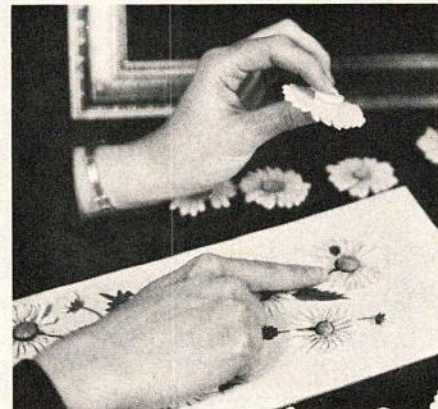
2. Paint insert, using 2" brush with two coats of acrylic paint, warm flesh color.

3. Spray insert again with two coats of acrylic spray.

4. Dry brush insert with metallic gold acrylic paint. To do this you use a stiff bristle brush that is dry, not wet with water. Barely dip the tip of the brush into



3. Formare daisies are made by gluing a daisy to a piece of Formare. Allow to dry and cut out with scissors. After it is cut, paint edges light gray if desired. Remember the textured side of Formare is the front



4. Glue circles together and glue them to the back of the Formare daisy. The Formare circles serve the same purpose as silicone gel does in more traditional style dimensional decoupage.

2. Number second daisy print and make notes regarding how many times you plan to raise it. The daisy being raised in the photo series is the one with the ladybug in the upper left hand corner.

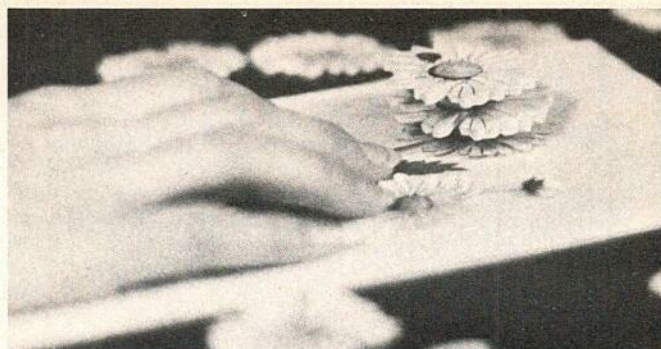
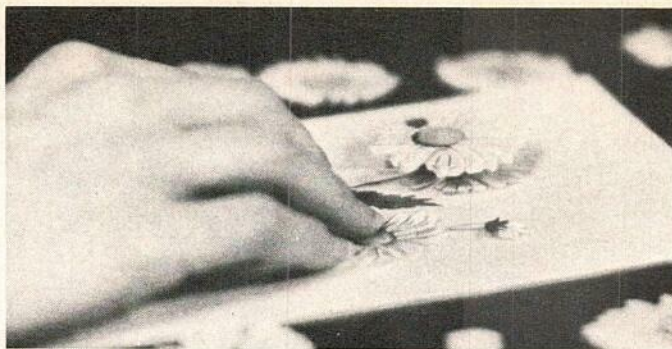
the paint, then wipe off all noticeable paint onto a paper to towel. Slowly apply vertical brush strokes to insert until depth of highlights desired is attained. You repeat above procedure when you need more paint. When dry brushing is completed, again spray with two coats of acrylic spray.

PREPARATION OF PRINTS

1. Always be sure before cutting or glu-



Some of the many craft uses for Formare are pictured here. It can be painted upon, and glued to a curved or even a soft surface.



ing to spray both sides of every print with clear acrylic spray. This seals in the color and protects against soil and water damage.

2. Using one complete print, cut entire design from background, and discard background. Glue design directly onto finished insert of frame and begin applying approximately six to eight coats of acrylic spray to achieve a finished built-up.

3. Between coats of spray, begin preparation of raising identical daisies with Formare to achieve double deckered effect. To do this properly, look at your second identical daisy picture and number each daisy, making notes for each number regarding how many times you plan to raise each one. Use this as your guide to avoid mistakes so that when you stop and start you won't get confused by the similarity between the different daisies.

4. *Special note:* All dimensions of the daisies are built up with small Formare circles beneath each flower. You will need approximately 20 circles, each about $\frac{5}{16}$ " in diameter.

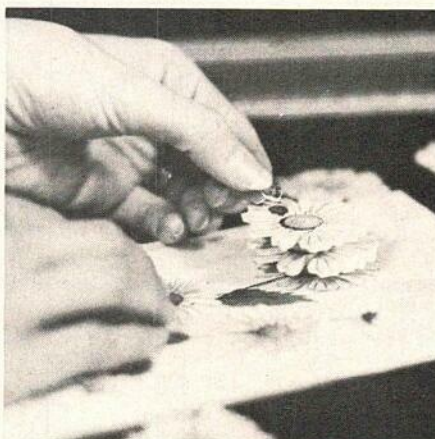
5. We will tell you how many times we raised each flower and how many small circles of Formare were used to achieve the different depths, but we will only illustrate in the complete step-by-step photos the daisy with the lady bug. This daisy is not numbered in the photo shown, but is in the upper left hand corner.

The captions accompanying the step-by-step photos here describe how a daisy is raised with Formare and how it is attached to the original print.

DAISY INFORMATION

Flower #1: You will notice in photo #2 that there isn't a flower where the number 1 is located. This is because we added this daisy from another identical print in order

After first daisy has been glued in place, repeat the same process, adding second daisy as shown above, right. Next cut the lady bug from another print and glue her to Formare. Cut out and when dry paint the edges red. Next glue her to the top of the daisy and this flower is finished. When all daisies have been placed according to plan listed, your three dimensional daisy picture is complete.



to balance our insert with the shape and size of the frame. This design is glued directly onto the insert with the other complete daisy unit and is then raised once by using another identical daisy glued to Formare and then glued directly on top of identical daisy on insert.

Flower #2: Raise one identical daisy with Formare and use one circle between this and the daisy glued to the insert. Next raise the center of the daisy one more time.

Flower #3: Raise one identical daisy with Formare and use one circle between this and the identical daisy adhered to the



insert. Next glue another circle on top of the 2nd daisy and apply the 3rd Formare daisy on top of this.

Flower #4: Raise one daisy with Formare and use two circles between this and the insert daisy.

Flower #5: Use one circle beneath the Formare daisy and the daisy glued to the insert.

Flower #6: Raise one daisy with Formare and glue three circles between this and the insert daisy. Next glue one more circle on top of the daisy and glue another daisy on top of this.

Flower #7: Raise one Formare flower and glue one circle beneath this.

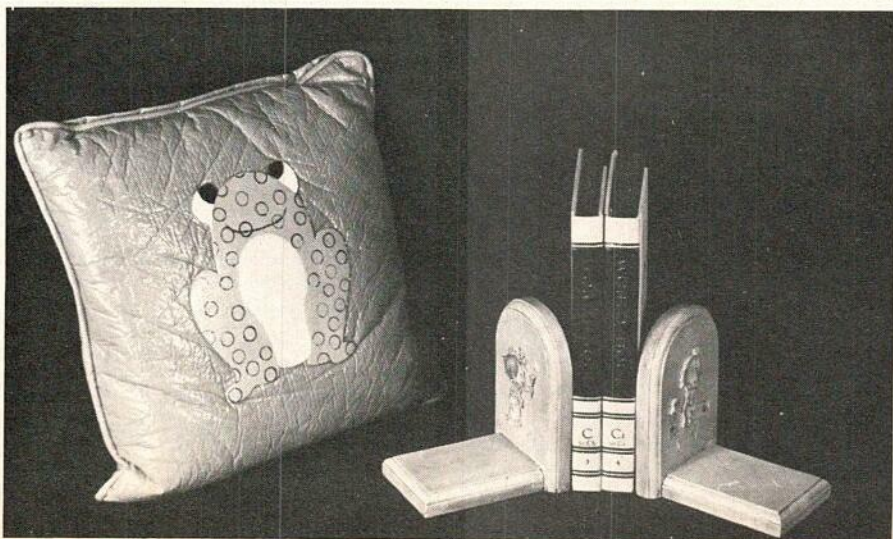
Flower #8: Raise one daisy with Formare and glue two circles between this and the daisy on the insert.

Flower #9: Raise one daisy with Formare and glue one circle beneath this to insert daisy. Next glue one more circle on top of this Formare daisy and apply one more Formare daisy on top of the last circle.

Flower #10: Raise one daisy with Formare and glue one circle beneath this to the daisy on the insert.

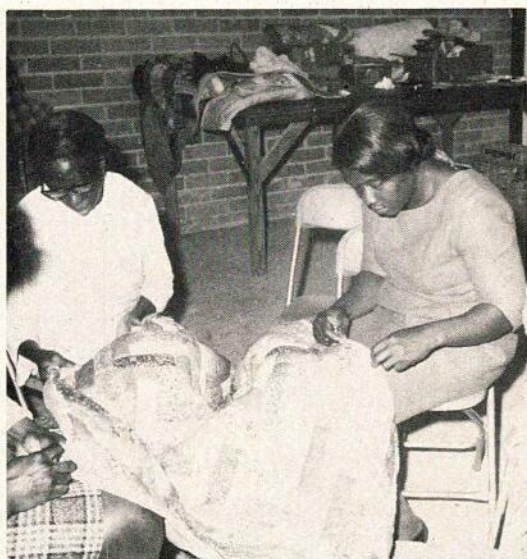
Flower #11: This bud was added from a second identical daisy print. *Note:* All buds are raised once with Formare and glued directly on top of the identical bud on the insert.

Ask for Formare at your local craft shop. Or send for free color brochure from Becky Originals, 304 East Fourth St., Rome, Ga. 30161.



UP FROM

by Loretta Holz



The Freedom Quilting Bee turns out beautiful hand-made quilts made from traditional patterns that members learned from their mothers.



POVERTY

Craft cooperatives have sprung up all over the country as an answer to a real need. Poor people desperately need to help themselves by working, not only towards economic independence, but also towards developing their human potential and towards a better way of life, and a self-pride and independence born of real accomplishment. The craft cooperatives provide an opportunity to do this.

But the road is not an easy one and each new co-op meets not only the problems of any group trying to unite in an effort for the common good but also the problems unique to that particular group because of the background of its members.

Against a backdrop of social unrest, of race riots and freedom marches during the 1960's, cooperatives of all types were started for and by the Blacks. Farm cooperatives specializing in specific crops or animals or handling a variety of them along with credit unions and consumer co-ops have given the Southern Black farmers a chance to survive. Craft co-ops are just a small part of this general movement towards organizing for the common good.

These new Black craft co-ops have met the same problems encountered by all fledgling co-ops, the most common being that of marketing (see *Creative Crafts*, Feb., 1972, p. 21). In addition to the common problems, the Black co-ops have encountered problems unique to them because of the background of their members.

The cooperative is one form of organization that confirms instead of undermines the basic dignity of each human being because all of the members of it are owners. Each has an equal vote and each is responsible for making the group effort a success.

Working within the cooperative the individual is encouraged to be independent to

The idea is self help. The goal is economic independence. The key is crafts.

take the initiative and to shoulder responsibility, and to have confidence in his own ability for his own welfare and for the good of the group. The members are building something of their own together and so they encourage and help one another.

The cooperative is people working together not individuals struggling to get more for themselves by stepping on others. Each one has a responsibility to the group and if he falls short, the others encourage him. Working in a craft cooperative, members have come to really care about one another and this real human concern builds each one of them.

Because of his prior experience the Black person also suffers from a poor self-image. Pride in his race and tradition is an important beginning towards developing self-confidence and a good self-image. The Afro hair style, dashikis and soul food are a start towards developing this pride.

Blacks develop pride in their racial background by handcrafting objects from this background, what they call "soul" things which are highly salable in their major market, the white community.

To develop pride in himself, the individual must accomplish, and the craft co-op provides accomplishment that the individual can see. First, it gives him confidence that he can create something with his

hands. When a product is finished he has visible proof that his efforts can produce results. When the item is sold, his self-confidence is further boosted because he sees now that he can earn, that he can provide for himself.

While a certain uniformity of product is necessary for large scale marketing, some of the items chosen by the Black cooperatives allow for much self-expression and this type of self-expression builds confidence. Some of the items allow for less creativity on the part of the craftsman but even when the products made look very much alike (although no two handmade products are ever exactly alike) the craftsman expresses himself in his choice of materials and the quality of his workmanship.

Another problem of human development met by the Black co-ops is that of education. The literacy level of the southern Black is far below the national average, and of course those most in need of jobs are the least educated. As a result the average Black member of the cooperatives is not qualified to do the secretarial and business administration necessary to the functioning of the cooperative. Therefore the support of outsiders, volunteers, VISTA workers, etc. is often necessary for extended time periods until those most capable can be trained to take over. Of course, there are exceptions and these exceptional individuals are already leading some of the cooperatives.

HOPE BEADS

The first two co-ops are small groups whose members work in their own homes. The first, Hope Beads, is located in the city, while the other Wilcox Ties, is located in a rural area. Both were started by volunteers and continue to receive their support.

MAY 1973

Hope Beads of Charlotte, Virginia is a cooperative of low-income, unskilled, Blacks, most of them women and most from the inner city. These women both on and off welfare could not find employment before the cooperative began.

Hope beads was started by members of the local Society of Friends. Mrs. Carolyn Worrall with the help of teenager Beth Coughlin went into the inner city neighborhood where their meeting house is located and looked for women at home that might be interested in a craft cooperative. They organized them with the help of Mrs. Margaret Coughlin, Beth's mother.

These organizers, who provided the initial training and impetus, continue to work with the women, seeking markets for the products and helping the members maintain standards of excellence in their work.

The only qualifications for membership in Hope Beads is economic need and the willingness to learn. New members now learn by pairing with an experienced worker in training sessions. The members buy their own materials and do most of the work at home, and then bring their finished products to a weekly meeting in the Westhaven Community Center, a part of the city's low income housing project.

They create colorful and attractive necklaces called Hope Beads from lentils, cloves, peas, pumpkin seeds, corn, sunflower seeds, etc. Each necklace is unique, the result of the artistic impulse of its creator. The members experiment using pleasing combinations of beads. They often use tiny peas interspersed with shiny pink cranberry beans. Some necklaces with their intriguing scent of cloves have those spices strung with pumpkin seeds.

According to Mrs. Worrall, "We could crochet a little doily, but we don't want to do what doesn't bring out the creative forces within the members. There is great pride in turning out these necklaces." The real success of the cooperative she sees not so much the financial gain of the members but, as she phrases it, "in the establishment of the feeling of self-worth through realizing creative ability" which she has observed among the members.

The co-op has even given an opportunity for achievement to a woman paralyzed on one side. She strings the beads by pushing the needle against a stable object or holding it between her teeth. Her daughter-in-law brings her finished products to the meetings.

The group has grown, limited only by their slowly expanding wholesale and retail markets. It is now broadening its activities to include making plastic key rings and ornaments. Their beads retail for \$2.00 (each strand is close to 2 yards long), and \$.50 for the keychains and ornaments (wholesale prices on request). While no two strands are exactly alike mail order customers may specify a color they would like.

WILCOX TIES

Another small cooperative is Wilcox Ties, whose members are very poor Black women in rural Wilcox County, Alabama, the heart of Alabama's "Black Belt," where a job-providing industry is practically nonexistent.

The cooperative was initiated by two VISTA workers, Rhoda Salz and Pat Gar-



This sign on a home in Wilcox County, Alabama, where Wilcox Ties is located, expresses the spirit of the poor Blacks who have organized this and other craft cooperatives for the benefit of all the members.

ges. These two concerned young women, with Masters degrees in elementary education, left good teaching positions to go with VISTA to start a kindergarten in rural Alabama. Knowing his project would come to an end when they left for lack of teachers, they wanted to leave something more permanent.

They found the local black women downhearted and discouraged about the possibility of obtaining employment. These women felt that nothing would ever come their way. The only type of work they could do was as domestic help, with little opportunity available for even this type of work.

The VISTA workers organized a group of thirty women. Most had some sewing experience and they all very quickly learned to make professional looking neck ties. They enjoy making the bright and colorful ties which range from wide and glaring mod styles to slimmer more conservative types.

The main problem is marketing, according to Rhoda Salz, who has stayed in the area after VISTA was withdrawn. It is financially impossible for her to travel around the country looking for markets and therefore she has done what she could by mail.

The women make most of the ties at home and gather weekly to inspect and ship what they have completed. They have been able to take over themselves all of the functions of the co-op with the exception of locating markets, their lack of education making it impossible for them to handle the correspondence involved. Rhoda then is trying to establish markets from which the women can continue to receive orders. She says they are trying to sell retail by mail to individual customers as well as wholesale to fine men's shops.

Some of the women have made over \$500 in the past year and have been encouraged by the fact that their efforts have produced results, proving that they can help themselves. They are willing to work for their own advancement if only continuing markets can be found to keep up with their production.

FREEDOM QUILTING BEE

The next two co-ops are larger than Hope Beads and Wilcox Ties and have their own facilities and larger markets. The Freedom

Quilting Bee of Alberta, Alabama is a cooperative composed of and owned by over one hundred poor rural Black women. The average annual income among the co-op families is around \$800.

Organized after the Selma Freedom Marches in 1966 it continues to grow, but as Mrs. Eugene Witherspoon, manager of the cooperative has said, "we admit our own struggle stage is not over. A certain amount of progress has been made. However, we had—and still have—much to learn."

This cooperative does seem to be enjoying the success dreamed of by others. According to Mrs. Witherspoon, "the area has improved over the last five years, as a result of the Quilting Bee. Homes have improved and children have better clothing and food." This certainly speaks for the financial success of the Cooperative. But it has been successful in other ways also.

The first products of the cooperative were the quilts which the members had learned to make from their mothers and which they made at home. Coming from a 140 year old tradition in Alabama's Black Belt, the quilts are distinctively different and have their own particular charm and boldness. They appeal to the white community as well as to their black producers and are therefore an excellent product.

The traditional quilt patterns which they use, all have names. The Bear's Paw, for instance, is an attractive two color quilt as is the Double T. The Four Star and the Stars and Strips patterns are particularly striking as velvet is used in the pattern. Full color photographs of these beautiful quilts are reproduced on the co-op's flier.

The women take pride in these quilts which are distinctively their own, a part of their heritage of which they can be justly proud. In fact, they introduced to artists, designers and those who appreciate folk designs their bold and colorful patterns and helped cause the current revival of interest in patchwork quilting.

The women also have given demonstrations of the various quilting techniques they use and examples of their work have appeared in many exhibitions, for instance at the Smithsonian's Folk Life Festivals of 1967 and 1968.

The cooperative members also have developed smaller, less expensive items

based on their expertise in quilting. They make dixie skirts in all lengths, maxi, midi, and mini and also child-sized ones (all according to the waist size and length desired by the purchaser), and patchwork aprons and pillows too. In addition they make dashikis for men, women and children and also bonnets.

The co-op sells by mail order through their colorful brochure. They have a growing list of customers which they were able to develop since their quilts and other products have been featured at various times in *Vogue*, *Women's Day*, *Good Housekeeping*, *House and Garden* and *The New York Times*. They also have a representative in New York and have filled orders for companies like Sears Roebuck.

Even with all of this success Mrs. Witherspoon says, "marketing is still our chief problem." Particularly in the filling of mail orders she claims it is not always easy to interpret requests and the co-op aims to please and offers to refund money if a customer is dissatisfied.

Originally the members of the co-op did the work at home but now they have a large, handsome building which they were able to build by means of a loan and a grant. The women can work together in their spacious sewing center with good lighting and improved equipment.

The co-op has its own by-laws and governing body. Board members meet monthly to discuss problems and make decisions. Meanwhile Mrs. Witherspoon handles the day to day decisions in accord with their policy.

FREEDOMCRAFT CERAMICS

Another group with its own facilities is Freedomcraft Ceramics of Greenville, Mississippi, part of Freedom Village, Inc., a "town" born out of the Civil Rights struggle. The dramatic story of this town began in the winter of 1966 which was especially cruel in the Mississippi Delta. The food situation was more desperate than ever. Many were hungry, cold and without hope. Finally as a desperate gesture, a group of about 100 Black men, women and children migrant farm families, invaded Greenville Air Force Base where there were hundreds of empty houses and buildings.

After they made headlines the group was ejected, but a sense of community had developed. This was to be the core of this wandering community which stumbled and faltered for the next two years looking for its "promised land". With the support of the Delta Ministry, many of the original group stayed together in several locations and then lived for a time at Mt. Buelah where crops were planted and classes conducted.

Sewing classes taught the women to make and repair clothing. The men got training in using more sophisticated tools than many of them had seen before. This was the beginning of what would become the Freedomcrafts Workshop. But all was not well; violence was an external threat and quarrels and dissent were an internal threat.

Finally the group moved to "the land", "Freedom City", but their problems were far from over. Progress was made slowly by people who had so much to learn (many even had trouble adjusting to such things as modern toilet facilities). These people,



With the help of VISTA worker Pat Garges, Rosa Brown, a member of Wilcox Ties, learns about cutting ties.

many illiterate, were slowly learning from experience what they needed to know to survive, as individuals and as a community. Even farming the land was not easy, for they had so long followed orders and not really learned to farm. Freedomcrafts grew and continued to offer hope.

The 20 or so families today own together the 90 acres of land which they farm; they also have developed their own ceramic business, Freedomcraft Ceramics. They work in their own shop in the Freedom Village Center where they have two kilns, work tables, shelves etc.

Using Delta and Carolina clay they form by hand some items like cups, but most of their products they cast in pre-made molds; they sand them down and paint them by hand.

They make dozens of figurines, like tiki gods, poodles, black Peanuts characters, and also brightly colored pitchers, plates and flower holders. (One of their favorites is the head of an African chief-tain.) Making strictly useful products would be more practical from a business point of view but the operation is controlled by the people themselves, who decide what to make.

They sell their products at the village where they also fill mail orders from across the country. In addition they have retail and wholesale outlets in Jackson, Miss., Boston, Mass. and Washington, D.C.

POOR PEOPLE'S CORPORATION

The four cooperatives discussed so far have been Black co-ops at the grassroots level. This last one, the Poor People's Corporation, is actually a cooperative of co-operatives, a group of co-ops joined together with central facilities for training, purchasing and marketing. It seems to have gone a long way towards solving the two main problems of the Black co-ops, marketing and the development of the human potential of the individual so that he may become a productive part of his co-op.

In August, 1965, a few former Civil Rights workers who had been involved intensively for almost five years on voter

registration organized the Poor People's Corporation (PPC). They came to the conclusion that economic development must precede real political freedom. Therefore they decided to organize the PPC in order to work for the economic development of the rural Black population of Mississippi.

One part of the PPC, as they organized it, is the Education and Training for Cooperatives (ETC) which attempts to educate Black people to work together and helps them to set up local co-ops. It provides technical assistance and business management know-how in order to create local craft industries in areas that are unattractive to big business and already too mechanized to support small farms and farm labor populations.

ETC aims at building economic power and also a new sense of self-worth within the individual. It has provided training to over 500 people in sewing, leather craft, candlemaking, woodworking, and jewelry making as well as skills in book-keeping, business management, quality control, purchasing, and wholesale and retail marketing. It asks the help of designers and craftsmen who can donate their time to help with the program.

Many of the people it works with were formerly termed "untrainable" by government officials. Before training they earned \$0-15 but after they earn \$15-75 a week and share a deep pride in having built a business of their own.

Liberty House, the marketing arm of the PPC and the working partner of ETC, provides a central organization located in Jackson, Mississippi doing the marketing for the handcraft producing co-ops established so far in rural Mississippi. Its 8,000 square foot warehouse, staffed by 10, is the official headquarters and is jointly owned by the more than 150 members of the 15 independently owned and operated handcraft producing cooperatives around the state organized and trained by the PPC.

Originally Liberty House was set up as a mail order business in a storefront in the main business street of Jackson and there it marketed the products of three leathercraft cooperatives and a garment making



Members and advisers of Hope Beads prepare completed beads for sale (Charlotte Daily Progress Photo).

one, the first co-ops established by the PPC.

Soon it became a retail operation as well and then it added the task of buying the raw materials for all the work co-ops. It found that it could get better prices than the co-ops could on their own in their local areas because it could prospect over a wider range than the individual co-ops could and buy in volume which also brings down prices.

The co-ops in the group grew in number and soon outgrew the building. The retail business stayed and Liberty House secured a warehouse for its other operations. There it quality checks all of the products, stores them and ships them.

Liberty House as a central marketing agent solves many of the problems encountered by craft co-ops not so organized. It is owned by all of the members and therefore all of its profits are put back into the program for further use by the co-ops, and it is operated by a staff directly responsible to the members of the local co-ops.

Each new co-op started by the Poor People's Cooperation is guaranteed a market for its products through Liberty House. This organization, however, also provides markets for the products of other groups of poor people from surrounding states and from Africa, Guatemala, Mexico, Canada, Brazil and other parts of the world.

Because it is doing business for many groups, Liberty House can advertise in magazines and newspapers and use sales

representatives in various states. The local co-ops could not do this on their own because of cost and also because the educational level is quite low among the members.

Liberty House sells relatively little in Mississippi and depends on its mail order business and whatever retail outlets it can find in other states. It works with department stores as well as non-profit organizations like churches which buy items at discount for re-sale. It also receives donated materials, supplies and equipment for the good of all.

Its 15 co-ops produce over 60 different items including rag dolls, baby toys, patchwork lions, rabbits and owls, belts, curler bags, suede shoulder bags, wooden barrettes and pipe racks. They also make "soul" things like dashikis (loose fitting African overshirts in tie-dyed cotton with embroidery around the neck and sleeves, completely hand-made in Mississippi).

These items can be seen in a catalog published by Liberty House which is in the process of expanding it into a regular publication about crafts produced by poor people (all groups not just poor Blacks). It contains not only product information but also "human interest" stories. Liberty House is inviting all craft co-ops whose members are poor to participate in this catalog. They hope to publish 6 times the first year and monthly thereafter with a yearly subscription rate of \$6.00.

In addition to the products of the co-ops in the PPC Liberty House markets items from poor people's co-ops from all over the world. From Mexico they have woolen rebozos, painting on bark and onyx beads.

WHERE TO WRITE

The Black cooperatives mentioned in this article are listed below and welcome your interest in them. Feel free to write for information and brochures for retail or wholesale purchases.

Mrs. Carolyn Worrall, Advisor
Hope Beads
Box 6
Keswick, Virginia 22947

Rhoda Salz, Advisor
Wilcox Ties
Snow Hill Institute
Snow Hill, Alabama

Mrs. Eugene Witherspoon
Freedom Quilting Bee
Route 1, Box 72
Alberta, Alabama 36720

Mrs. Ida Mae Lawrence, Manager
Freedomcraft Ceramics
P.O. Box 4792
Greenville, Miss. 38701

Doris Derby, Handcraft Coordinator
Liberty House (Poor People's Corporation)
P.O. Box 3468
Jackson, Miss. 39207

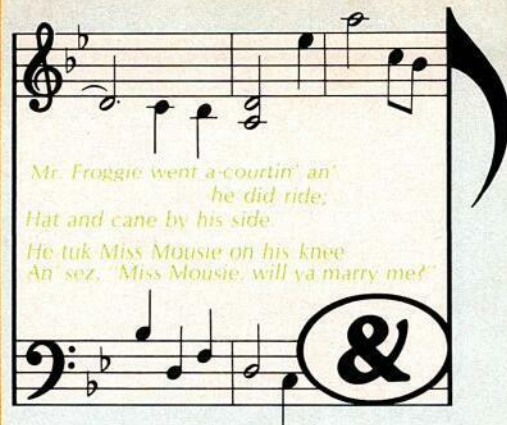
They have woven baskets in the shapes of owls, chickens and frogs made by Koasati Indians of Louisiana. They have dolls and beads from the Seminole Indians of Florida and mittens and slippers from Canadian Eskimos. From a Black co-op in Brazil they have stuffed ornamental animals, blowfish, llamas, armadillos, chameleons, etc. From East Africa they have baskets, drums, and pipes and bow harps from the West Nile Region of Uganda, and the *sansa*, a hand piano from the Bwamba Region of Uganda (this instrument is a hollow wooden box with metal "keys" which are plucked).

Liberty House, as a totally non-profit marketing arm for many co-ops, is somewhat unique in this country but not a totally new concept. About 40 handcraft societies in Sweden for instance, which operate independently, are associated in a national promotional body. A similar pattern exists in the cooperative marketing societies of small-scale textile and handcraft cooperatives in Asia.

Liberty House then has shown one way the stumbling block of marketing might be overcome for many cooperatives. Its partner the ETC has shown how the problem of training for cooperation and craft production might be handled. Together they have shown how the craft cooperative can be a success economically as well as in terms of developing human potential.

The aim of the PPC now is to expand the craft co-ops to include at least 2,000 people in Mississippi, those who need the opportunity and who will grab it, to improve their lives and achieve pride in themselves working with their neighbors in a craft cooperative. Like the other craft cooperatives it wishes to offer to the Black people the hope, liberty and freedom implied even in their names.

SQUIRE FROG



MISS MOUSIE

by Charlene Davis Roth

Even if frogs and mice aren't *your* favorite creatures, the child who receives a handcrafted "Squire Frog" will undoubtedly love him, and find him a welcome touch of variety in his collection of cuddly bunny rabbits and teddy bears. Squire Frog was inspired by the old folk song, *Frog Went A-Courtin'*.

In the last issue of *Creative Crafts* we gave patterns and directions for sweet Miss Mousie. Now you can make a 14" tall Squire Frog as a companion doll. Both dolls are jointed, and their clothes are removable. Squire Frog is made from a shiny, wet-looking bonded velvet. His hat and vest are from felt, his shirt from satin, and his knickers from brown velour. With his lace and sequin trimmings, he cuts a handsome figure of a frog.

Remnants or discarded clothes could be used for making dolls, although keep in mind that corduroy, velvet, velour, or a medium weight cotton is best for the bodies. Lighter weight fabrics cannot take the wear and tear imposed on a plaything. Fabrics with a nap are ideal, since they give texture to the doll's body. All of the materials needed can be purchased at the sewing and notions department of the 5 & 10 or at fabric shops.

The patterns given here are reduced to one-quarter size, but full size patterns for both dolls may be ordered from Model Craftsman Publishing Corporation, 31 Arch St., Ramsey, N.J. 07446 for \$1.50 each. Directions for the Miss Mousie doll may be obtained by ordering the April 1973 issue of *Creative Crafts* from the above address, price 60¢.

SQUIRE FROG

MATERIALS

½ yard of green fabric for the body, head, arms and legs.

A 6" x 6" piece of white fabric, for the throat.

½ yard of white cotton flannel, to line the doll.

A 9" x 12" piece of yellow felt, for the hands, feet, eye patches, and hat band.

Two 9" x 12" pieces of wine red felt for the reverse side of the hands and feet, and for the vest and hat.

Two white ball-shaped buttons, 1" diameter, for the eyes.

A 5" x 16" piece of cotton fabric, for the panties.

⅓ yard of brown velour, for the knickers.

⅓ yard of white satin, for the shirt.

A ¼" wide x 15" long piece of elastic; and a 1" wide x 15" long piece of elastic.

Approximately 1-yard of 1" wide gathered lace edging, for the collar and cuffs.

3 snaps, for the shirt front.

A piece of ½" wide grosgrain ribbon, for the bow tie.

About 2 dozen blue sequins to decorate the vest.

Thread to match the fabric, and clear nylon thread.

Kapok or dacron, to stuff the frog.

CUTTING

Enlarge the patterns for Squire Frog, and his clothes. For best results, press fabric before cutting. Transfer all markings from the pattern to the fabric with chalk or dressmaker's tracing paper.

Body, Base, Head, Arms and Legs (12-pieces): Pin body front, body back, head and base pattern pieces to the fabric you have chosen for the frog's body. Transfer all markings to the right side of the fabric. Cut. Fold the remaining piece of fabric to a double thickness. Pin the arm and leg pattern to the fabric. Transfer markings to the right side of fabric. Cut. Pin the arm and leg pattern to the doubled fabric once again. Transfer markings and cut out the second arm and leg.

Throat (1-piece): Pin the throat piece to the white fabric and cut one.

Lining (13-pieces): Cut a body front, body back, head, throat, base, four arms, and four leg pieces from the white cotton flannel. Do not transfer markings. Pin one lining piece to the wrong side of the corresponding piece you cut out previously.

Hands and Feet (8-pieces): Cut two hands and two feet from yellow felt. Cut two hands and two feet from wine red felt.

Eye Patches and Hat band (3-pieces):



A charming pair to delight any youngster, Miss Mousie and Squire Frog are sturdily made to stand up to lots of loving. Directions for Squire Frog are given here; those for the mouse doll appeared in last month's **Creative Crafts**. Full size patterns for both dolls are available for \$1.50 each.

Cut two eye patches and one hat band from yellow felt.

Knickers (2-pieces): Pin the knicker pattern to the piece of brown velour fabric that is folded to a double thickness. Cut.

Shirt (5-pieces): Fold the white satin fabric to a double thickness. Pin the shirt front and facing pieces to the fabric. Pin the pattern for the shirt back along the fold. Transfer markings to the right side of the fabric. Cut.

Hat and Vest (5-pieces): Cut the crown, brim, and top of the hat from a single thickness of wine red felt. Fold the remaining piece of felt double and pin the vest pattern to it. Cut.

SEWING

One quarter-inch seams are allowed. Always stitch with right sides of fabric together. Double stitch to insure sturdiness.

To assemble Squire Frog's body, begin by stitching the head piece to the back body piece along the neck edge. Stitch the throat piece to the front body piece along the neck edge. Stitch the head and throat pieces together, and stitch the shoulders of the two body pieces together (see fig. 1).

To assemble the arms and legs, stitch both side seams of two arm pieces together, leaving both ends open. Repeat, stitching the second arm together. Stitch both side seams of two leg pieces together, leaving both ends open. Repeat, and assemble the second leg. Turn the arms and legs right side out. Use a large crochet hook to turn difficult areas.

Attach the arms and legs to the frog's body by pinning the arms to the right side of the body front, between the two sets of X's marked on the right side of the

fabric. The base end of the arms should extend ½-inch beyond the seam line (see fig. 2). Baste the arms to the fabric. Pin the legs between the two sets of dots marked on the right side of the body front. The base end of the legs should extend ½" beyond the seam line. Baste the legs to the fabric.

With right sides of fabric together, stitch the body front to the body back along the side seams, leaving a 2-inch opening between the arrows marked on the body piece. Stitch over the arms *only* along the seam line.

Baste the base to the lower edge of the body front and body back (see fig. 3). Stitch. Again take care to stitch over the legs *only* along the seam line. Turn the frog right side out through the 2-inch opening in his side.

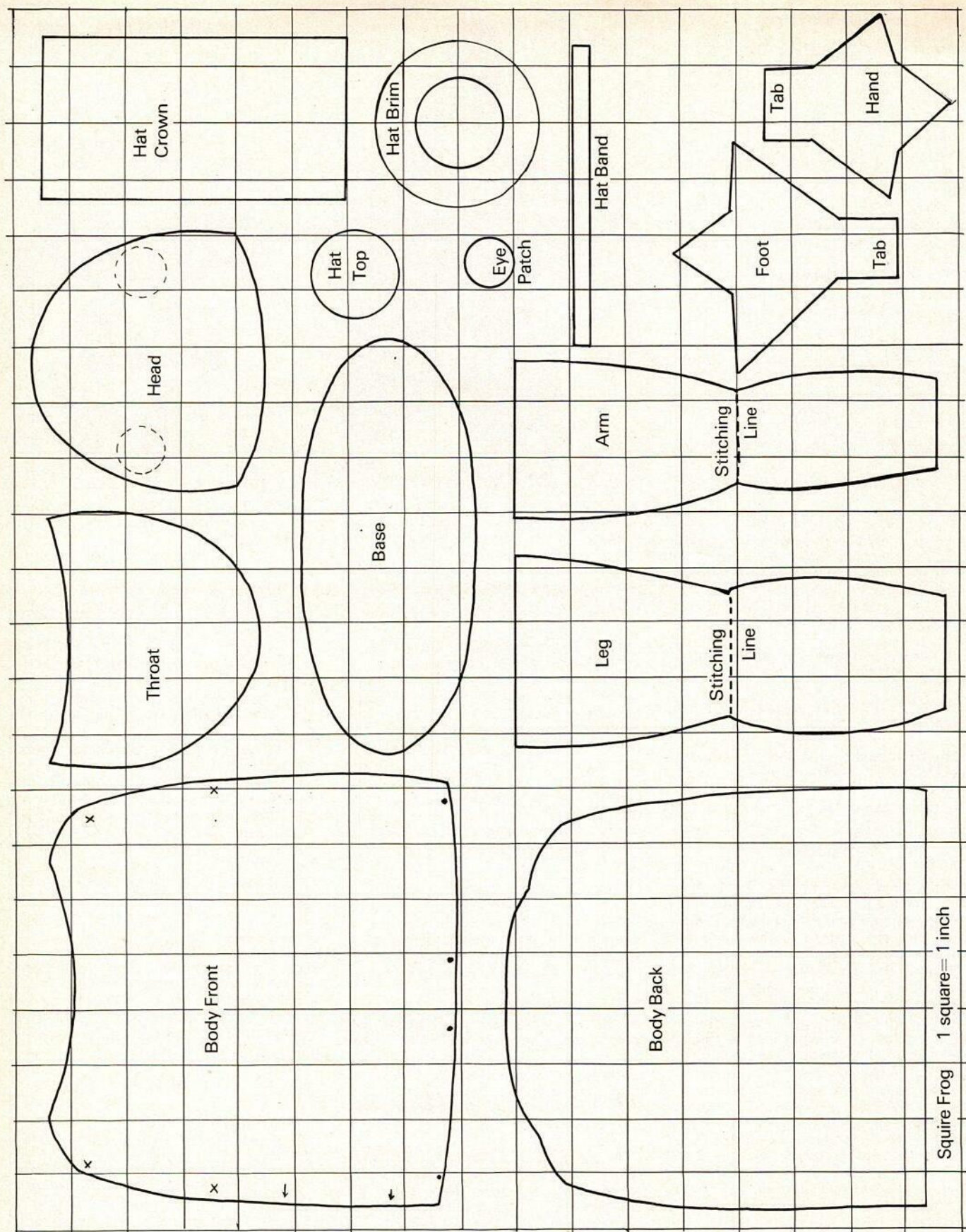
Squire Frog has hands and feet of felt. They are top-stitched together and need not be turned inside out. Stitch one yellow hand to one red hand, leaving the end of the tab open. Repeat, and assemble the second hand and the two feet in the same manner.

STUFFING

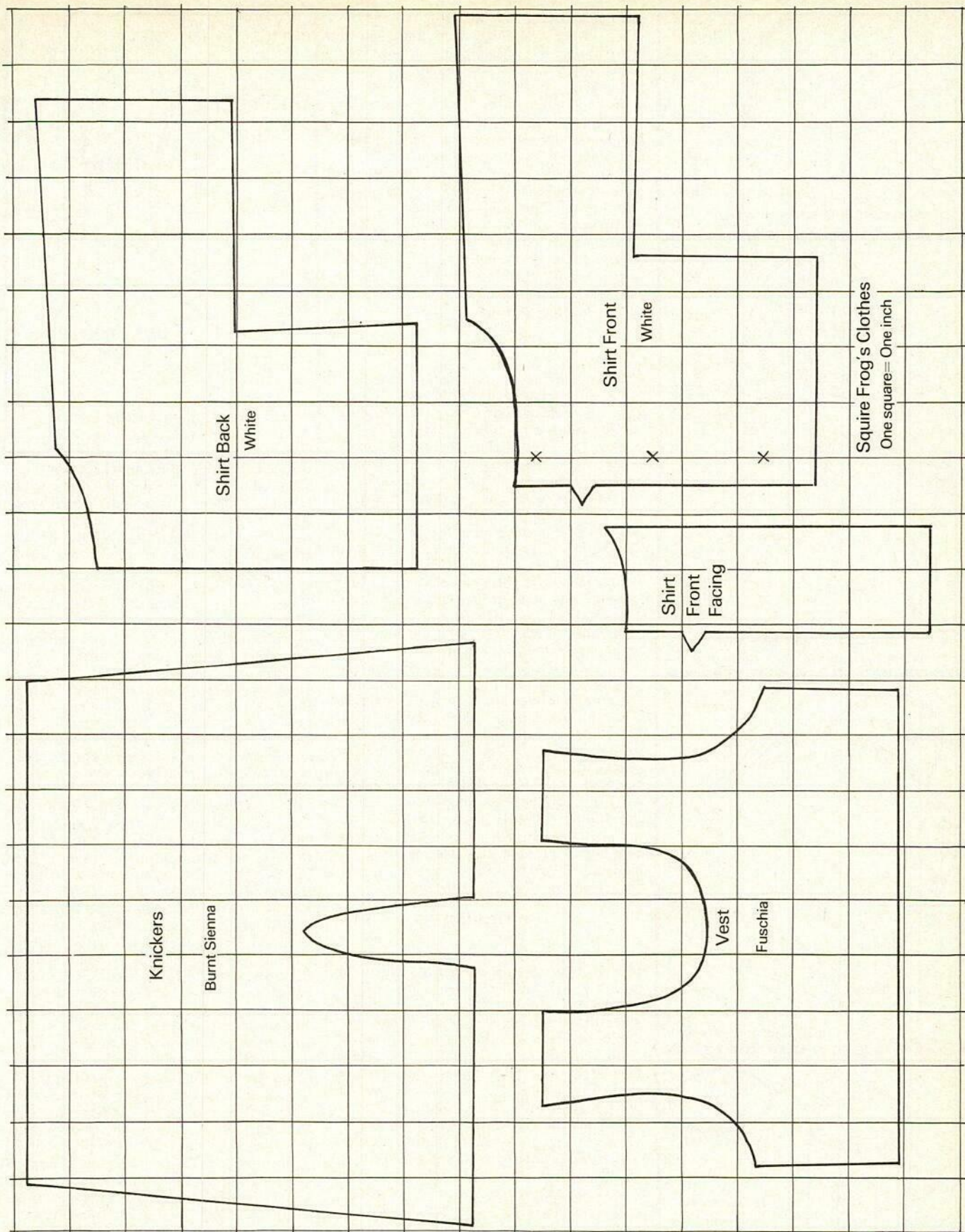
Use a large crochet hook, or the eraser end of a pencil, to push the stuffing into the doll. Only use a small amount of stuffing at a time, as this prevents lumpiness. Fill the cavities of the doll until the forms are full and rounded, but not overly firm.

Stuff Squire Frog's head and body through the 2-inch opening in his side. First stuff the head and then the body. Turn ¼-inch of fabric to the inside, around the edges of the opening in his side. Stitch this opening closed by hand, using clear nylon thread.

Stuff the upper ends of the arms and legs, loosely, to within ½-inch of the stitch-



Full-size pattern number **CC8** may be ordered for \$1.50 from Creative Crafts, 31 Arch St., Ramsey, N.J. 07446.



Charlene Davis Roth comes from a family with a toy making tradition and is a winner of the New York State Craftsmen Award. Her recent book, "Toys: A Step-by-Step

Guide to Creative Toymaking" (Lancer \$1.95) offers a wide variety of toys to make from many different materials. Readers should note that the patterns and instruc-

tion given here, like all Mrs. Roth's designs, are for non-commercial use only, exclusively for handcraft purposes, and may not be factory produced.

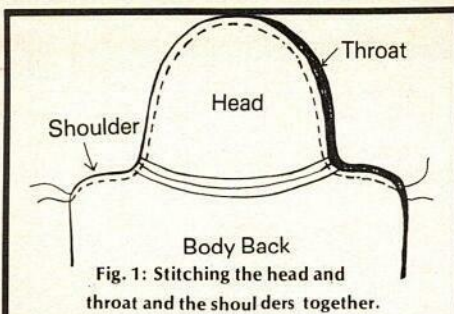


Fig. 1: Stitching the head and throat and the shoulders together.

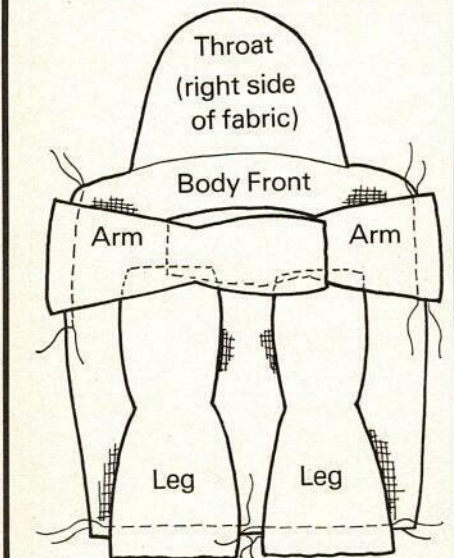


Fig. 2: Basting the arms and legs to the body front.

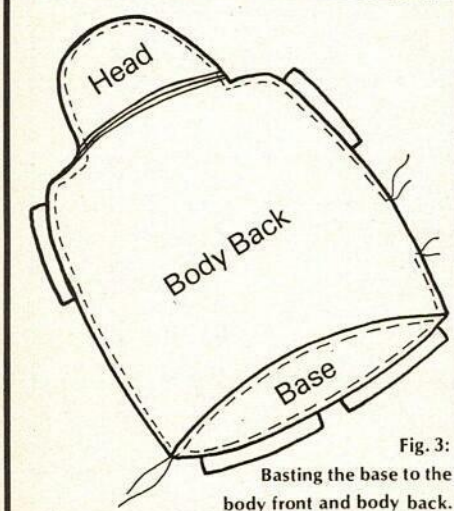


Fig. 3: Basting the base to the body front and body back.

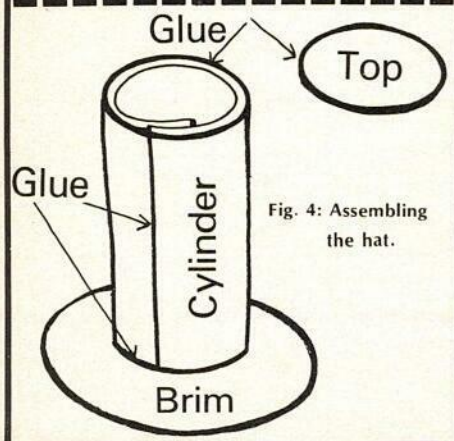


Fig. 4: Assembling the hat.

ing lines marked on the right side of the fabric. To create elbow and knee joints, stitch across the stitching line two or three times with your sewing machine. Continue and loosely stuff the lower ends of the arms and legs to within 1-inch of the open end. Turn $\frac{1}{2}$ -inch of fabric to the inside, around the open end. Barely pad the hands and feet with stuffing by gently pushing the stuffing through the opening at the end of the tab. Do not stuff the tab at all.

Insert the hand tabs into the open ends of the arms, and the tab ends of the feet into the open ends of the legs. Baste the lower ends of the arms together, catching in the hands. Machine stitch the ends of the arms closed. Repeat this procedure, sewing the feet to the legs.

FEATURES

When gluing, use a clear drying non-toxic cloth glue such as Velvelette. Be sure to stitch buttons *firmly* to the fabric so they can not be pulled loose.

Glue the eye patches to Squire Frog's head in the positions marked by circles on the fabric. Stitch around the edge of the patches with clear nylon thread so that they cannot be pulled off. Stitch the large white buttons to the center of the eye patches. To represent a pupil, use acrylic black paint, and paint a circle on the button. Next put a dab of acrylic white paint in the center of the black pupil for a highlight. If you have acrylic gloss varnish, you can coat the pupil and highlight with it after the paint has dried.

To assemble Squire Frog's hat, roll the rectangular piece of felt into a cylinder, with the ends overlapping 1-inch (see fig. 4). Glue the overlapping ends together. Slip the brim over the cylinder and glue it in position. Glue the top of the hat to the crown. Glue the hat band to the crown. When the glue has dried, stuff the crown so that it will hold its shape. Cut a circle of scrap felt, slightly larger than the opening of the crown. Glue this piece over the opening to prevent the stuffing from escaping. Stitch the hat to the frog's head securely with clear nylon thread.

CLOTHING

One quarter-inch seams are allowed. Use the 5" x 16" piece of cotton fabric for Squire Frog's panties. Press under $\frac{1}{4}$ -inch of fabric on both long edges of the piece, and stitch these edges in place. Turn under another $\frac{1}{4}$ -inch of fabric along the lower edge and stitch this in place to create a hem. Press $\frac{3}{4}$ -inch of fabric to the inside, along the upper edge, and stitch close to both edges of the folded piece to form a casing for the elastic. Thread a 15" long x $\frac{1}{4}$ " wide piece of elastic through the casing. Stitch the elastic to both ends of the casing. With right sides of the fabric together, stitch the narrow ends of the rectangle together. Trim the seam, turn right side out, and press. Put the panties on Squire Frog with the elastic around his waist. Stitch the panties together between his legs with a few hand stitches.

To make Squire Frog's knickers, begin by stitching one side seam from the waist to the knee. Make a casing for the elastic by turning $\frac{1}{4}$ -inch of fabric to the inside, along the waist edge, and stitching it in

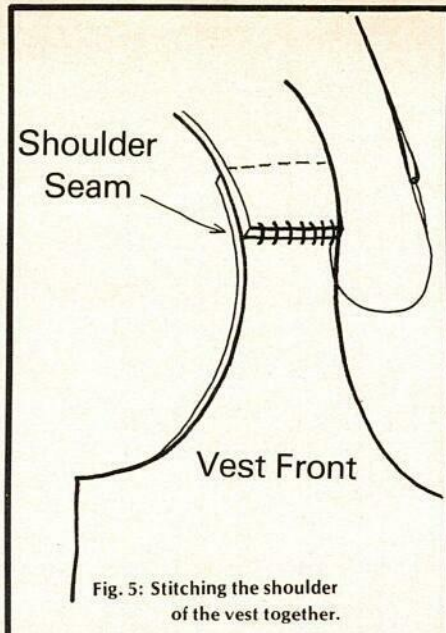


Fig. 5: Stitching the shoulder of the vest together.

place. Turn 1- $\frac{1}{2}$ -inches of fabric along the same edge to the inside, and stitch close to both edges of this folded piece. Thread a 15" long x 1" wide piece of elastic through the casing and stitch the elastic to the fabric at both ends of the casing. With right sides of fabric together, stitch the remaining side seam from waist to knee. Next, turn $\frac{1}{4}$ -inch of fabric to the inside of the lower edge of one leg. Turn $\frac{3}{4}$ -inch of fabric to the inside, along the same edge. Stitch close to both edges to form a casing.

Thread a 4-inch long x $\frac{1}{4}$ -inch wide piece of elastic through the casing and stitch the elastic to both ends of the casing. Repeat this procedure, forming casing and inserting elastic on second leg. Stitch the crotch seam of the knickers together. Turn right side out and press before putting them on Squire Frog.

To make Squire Frog's shirt, with right sides together, pin the shirt facing to the shirt front, matching notches. Stitch facing to shirt and press it to the inside. Stitch the shoulder seams from the neck edge to the tip of the sleeves. Turn $\frac{1}{4}$ -inch to the inside, around the neck edge, and stitch it in place, catching in the facing. On the right side of the fabric, stitch a 12" long x 1" wide piece of lace to the right side of the neck edge to form a collar. To make cuffs, turn $\frac{1}{4}$ -inch of fabric to the inside at the base of the sleeves. Stitch the folded piece in place. On the inside, stitch approximately a 6-inch piece of the same lace used for the collar, over the folded edge, so that it extends beyond the sleeve to form a lacy cuff. Repeat for the second cuff. Stitch the entire underarm seam. Hem the lower edge of the shirt. Stitch three snaps in place at the points marked X for closures. Tie a bow out of the piece of grosgrain ribbon and stitch it to the upper right hand corner of the shirt front.

Squire Frog's vest is felt, so it will not be turned inside out, and all stitching will be done on the right side. Top stitch the underarm seams of the vest together. Overlap the shoulder pieces (see fig. 5), and stitch them in place by hand. For a decorative effect, top stitch around the base and the edges of the vest's arm holes. Hand stitch a row of sequins around the neck edge.

the **INSIDE** story of

The traditional picture frame grew out of a need to demonstrate art at its best, to complement it and to make it a focal point. Simply, a frame directs the viewer to the art. However, there *are* ways other than the conventional frame to accomplish this goal. No one can say it is improper to display art in modes contrary to established treatment, so long as the ultimate purpose is satisfied. The earliest frames, you know, were flat, were the edge of the painting itself. The picture area had previously been dug out to appear to recede about $\frac{1}{4}$ ". It wasn't until the 1300's that the frame evolved as separate from the art.

Some of the most pleasing wall displays we've seen were constituted partly of traditionally framed pieces, partly of lovingly improvised *frame substitutes*. Let's delve into possibilities for the latter (a few—certainly not all!).

Garage sales are fertile fields for usable old frames and trays. We're also not above perusing the scrap bin at the lumber yard for wood suitable for mounting, or the beaches for driftwood for plaques. They can be used to display your masterpieces and can save you money. Most craftsmen, we find, want their work on the wall—on display—right now!—even if they must make their own frames or find alternatives to the conventional—and oftentimes expensive—frame. For that reason, we'll make a few suggestions for your consideration, since we're pitching this series to you, the craftsman, well-heeled or not.

Passe Partout

This is the title for a simulated frame, best used on small pictures, manuscripts, some prints and outstanding for paper art printed on both sides. Decorative tape around the edges supplies the needed visual encasement or framing effect. The art is backed (and often matted) under conventional procedures. (In the case of 2-sided art, two sheets of glass or Plexiglas (TM) are used and the results are placed on a table-top stand). This is an excellent framing device, although it is not as sturdy as molding. Any paper—or cloth-backed tape, even metallic, can be used, or special colored plastic tapes from hardware or art stores.

Procedure: Passe Partout can be done with either glass or Plexiglas, a registered trade name for acrylic sheet plastic and having the advantage of being much lighter in weight than glass.

Purchase regular backing board such as $\frac{1}{8}$ " masonite or plywood or heavy cardboard. Cut to a size which will allow a border around the subject being framed. Insert Passe Partout rings (hangers available at art supply stores) into the backing and tape them down as per directions on package.

If not planning to mat, cover or paint your backing. Adhere art with appropriate adhesive. Place mat, if any, over this, top-

"The frame
is the re-
ward of the
artist."

—Degas

by Faith B. Rogers

ping this sandwich with glass or Plexiglas. It is essential that all be the identical size.

A word on the acrylic. This comes in clear or colors. One-eighth inch thick clear sheets sell for \$1.50-\$2 square foot, with colors costing a little more, so it's more expensive than glass, from selected hardware, art, craft or glass stores. To cut it, measure off the size desired and run masking tape where you will cut, both front and back. Cut with a jig saw or scribing tool. Smooth the edges with medium sandpaper. Remove tape remnants. Cutting it is difficult, so you may prefer to have the merchant cut it to your desired dimensions. One effective frame we observed contained colored Plexiglas as a backing, clear on top, the unmatted art in between. A sawtooth-type picture hanger was cemented to the back.

Refer to sketches attached. Align the edges of your assembly, letting one side project over the edge of the table. Cut your tape the length of that side (A) plus 1". Half of the tape should be visible from the front; the rest consumed on the wrap-around and back. Keeping an even border all the way across, lay tape on side A. Press tape down firmly with fingernails. Rub along edge. Press over onto backing. Do opposite side, C. Trim overhang. Measure other two sides, B and D, add 2 inches and cut tape. Place so that 1" hangs off each end. Either overlap neatly onto backing or fold diagonally at corners for mitered effect, both shown on diagram. Trim.

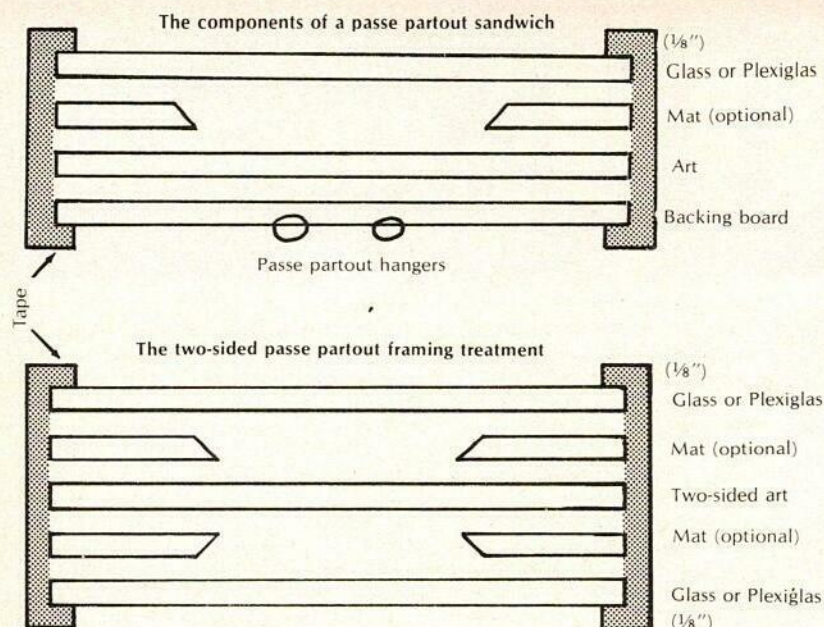
In article I of this series, we showed a handmade lace handkerchief framed in this manner for hanging by Ellen Bockius. The backing was heavy cardboard covered by black velveteen. Tape used on the acrylic was gold metallic gift-wrapping type. The hanger was hand-fashioned of gold wire.

Strip of Band Frame

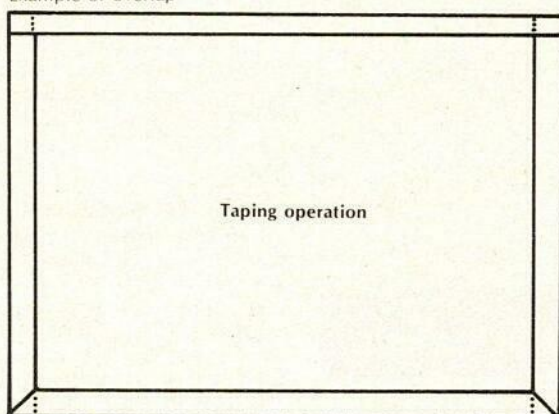
One may construct a strip frame using the technique we will describe, very easily and economically. This frame is characterized by butted, not mitered, corners and no rabbet. It is used most often for oil or acrylic paintings on a canvas-wood stretcher, or for work painted directly on wood or masonite. It is particularly effective with abstracts. If the art goes right to the edges of the canvas, a strip frame is very appropriate, as the $\frac{1}{8}$ "- $\frac{1}{4}$ " overlap required by a regular frame would hide some of the picture. We can also see quilted or trapunto pictures and other needlework in this type of frame.

Although another title for this treatment is lath framing, make sure before you order lath that that is what you really want. Lath is usually rough spruce and comes in bundles containing 200 feet, each $\frac{3}{8}$ " thick, $1\frac{1}{2}$ " wide, 4' long, costing less than 2¢ a foot. We would recommend white pine lattice molding instead, available in 6'-16' lengths (in multiples of 2), which is $\frac{1}{4}$ " thick (actual), in widths of $\frac{7}{8}$ ", $1\frac{1}{8}$ ", $1\frac{3}{8}$ ", $1\frac{5}{8}$ " or $2\frac{5}{8}$ ". At prices varying from 4¢-12¢ a foot, this is still cheap and has a nicer finish and quality.

FRAMING



Example of overlap



Example of miter-fold

Procedure: Measure art, buy materials. Supposing your canvas is 3/4" thick. You want the face of it recessed 3/8". The art measures 16"x20". Buy 1 1/8" wide lattice, 8 feet long. You'll need a backsaw, hammer, brads, clamps, glue and materials to finish or paint frame.

Carefully cut off 1/4" from one end of molding to make sure it's square. Cut four strips, each 2" longer than the side for which it's intended. Lay them on the table and start 1" brads (or whatever size will hold but not split the wood) into each, about 5"-6" apart. Stand canvas or backing board on edge, facing you. See sketch. Place a small block of wood along a vertical as shown, so it lies above the horizontal plane of the art, to act as a stop. Lay strip 1 on top of the canvas, sliding it up against the block. Its edge may protrude beyond the face of the canvas so the art will be recessed 1/8"-1/4". Hold strip firm; remove and discard block. Hammer in brads, taking care not to puncture face of art. Turn canvas on side. In like manner, do sides 2 and 3. Return to first corner. With narrow brads, reinforce the two butted ends. Flip work over so face is again toward you. Saw off excess strip, with ver-

tical side as your guide. Repeat on second corner. Nail on last strip; reinforce last two corners. Saw off excess strip; sand and finish.

Ideas for Hanging Crafts and Collections

One has just so many shelves for knick-knacks. If you're a collector or crafter, avoid a cluttered look and mount a few treasures on an empty wall. Remember the plaster figurines you made, using molds from liquid latex? Fasten one or two to a plain wooden serving tray which you have prefinished or to a round, varnished plaque. If you wish, highlight those white plaster cherubs with Rub 'n Buff or Treasure Gold or Gems (from your craft supplier) in aqua or black and gold. Complete the picture with an ornate hanging ring. Or cement and grout your handglazed ceramic tiles or adhere a hand carving to a painted oval canape tray. Pine cone owls would look great in an old sewing machine drawer (reminiscent of treadle days) you picked up at a basement clearance. Refinish it first and trim the edges with braided twine. Your handmade miniatures can be laid out as rooms in cigar box diaramas



Ruth Bogan made this arrangement from flowers gathered on Martha's Vineyard, Massachusetts. Its attractive passe partout frame is made from lime green tape with a brown grain in it, especially well suited to the floral composition.

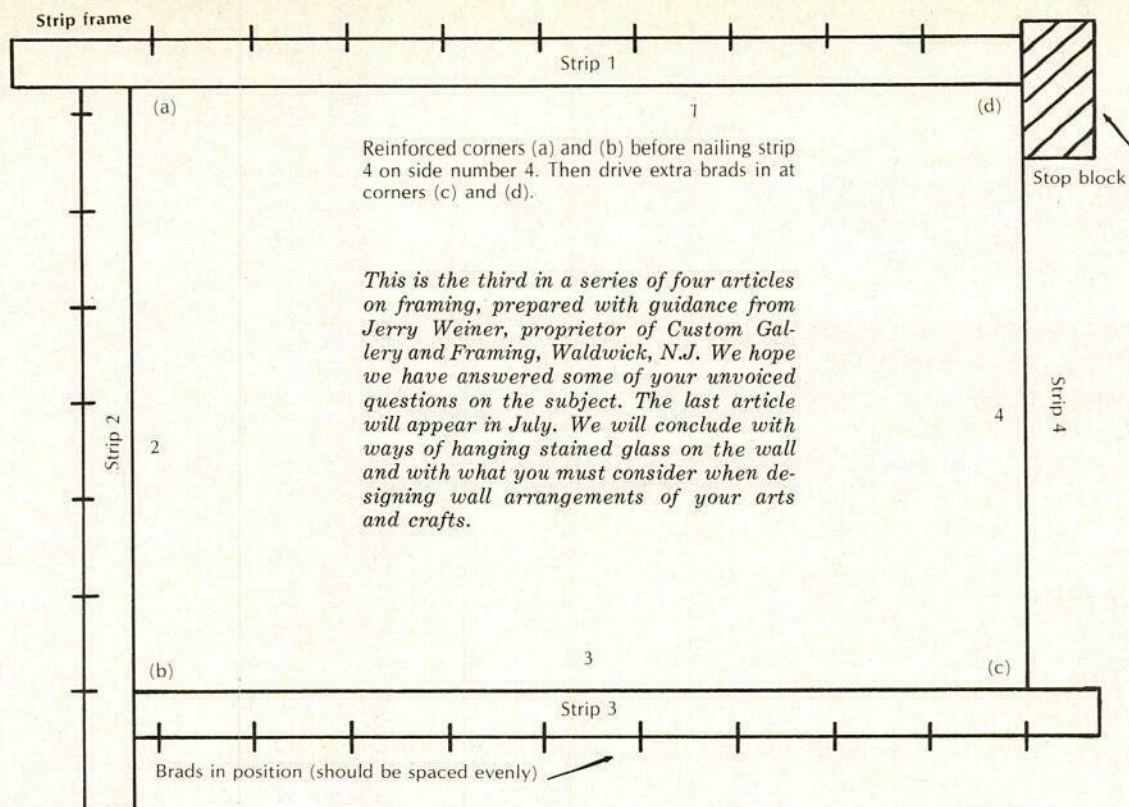
and would add dimension to a 'flat' wall.

Heavy needlework, such as a Rya rug, needlepoint, tapestry, macrame, can accent a wall and show visitors to your home where your talents lie. In planning your pattern, allow or provide for several inches on top (and possibly bottom) for a hem or loops through which you can later slip a wooden dowel. At Sears, and presumably other curtain departments, you can buy wood finials which screw into the ends of a dowel, plus brackets for hanging. For a custom look and more money, invest in a decorative wood or metal drapery rod for a hanger. Try to use wall brackets, cup hooks, etc. so the mechanics of hanging won't distract from the art.

Other Possibilities

Prints or nursery school art can be mounted on a larger backing of illustration board, hardboard, plywood or panelling. You may cover the background with burlap, grasscloth or stain and varnish. First, mark on this backing where the art will be placed (and it needn't be dead center). Brush your adhesive (whether it be white glue, thinned contact cement, rubber cement, wallpaper paste—whatever suits the composition of the art) onto the back of the picture and to the marked area. Lay the art in place a little at a time, smoothing out wrinkles as you work with a dry paint roller. When dry, protect the art with acrylic spray. Or adhere the pictures similarly to cork or driftwood.

If desired, use marine plywood about 6" wider and longer than the picture. Mark off the picture area and mask it with tape. Similarly, run the masking tape around the perimeter of the wood, about 3/4" in. Work on newspaper. Mix wood putty with water to the consistency of whipped cream. With a palette knife or spatula, lay the putty down in swirls, covering the exposed area of the board. A comb can be used to add texture. When dry, remove tape. Apply artwork to center. Nail narrow strips of molding, such as half round, around peri-



meter of picture and again around the frame itself. Strips can be natural, stained, varnished or painted. Or, cover the wood with a wet-look vinyl fabric or simulated leather. Adhere your carving or other work to that and stud the frame with brass upholstery tacks.

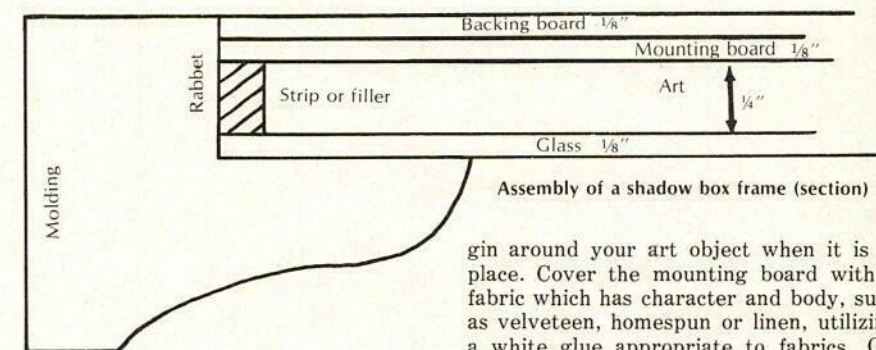
Crewel World

Needle art need not be framed under glass, as actually it often detracts. If you spray the needlework with a spray protection product, it will last for years and repel dirt.

Incidentally, it isn't necessary to have your crewel stretched professionally to get a beautiful job. You know that, even if your art is perfectly executed, it can lose much if improperly stretched. Our consultant Jerry Weiner tells us his method for preparing handwork on linen or other fabric backing for framing.

Buy upsom board (Homosote—from lumber dealer) to measure the same as your fabric, less 1" each way, along with $\frac{3}{8}$ " nails with head (rosin-coated are preferable). Measure down from the top of the board an equal distance on right and left laterals and mark. Tack a piece of ordinary cord between these points. This will serve as a guide to line up the horizontal grain of the needlework. Now measure from the left top corner across and the left bottom corner across. Connect a line between these two found points. This will help you keep the vertical threads in line. Lay artwork on upsom and stretch it, using nails to secure it. Use cord guides to ascertain that material is stretched evenly and that horizontal and vertical threads are in line. Then dampen backing with water, using a fine spray from a distance. As the backing dries, it will tighten. If art is to be framed, nails can be driven into the sides of the

CREATIVE CRAFTS



upsom. If the needlework is to be superimposed on a backing, such as an irregular section of barn siding, you won't want the nails to show, so care must be taken to do all the tacking through the flapover margin into the rear of the board, and smaller nails should be used. Nails should be hammered in all the way. Insert into frame, with or without glass, or use contact cement to fasten to a textured backing.

3-D Treatment

You may frame a three-dimensional art object easily by use of a shadow box or box frame. Various sized objects can be displayed, such as a dimensional decoupage which would require a shallow box to small sculpture, demanding a deeper one.

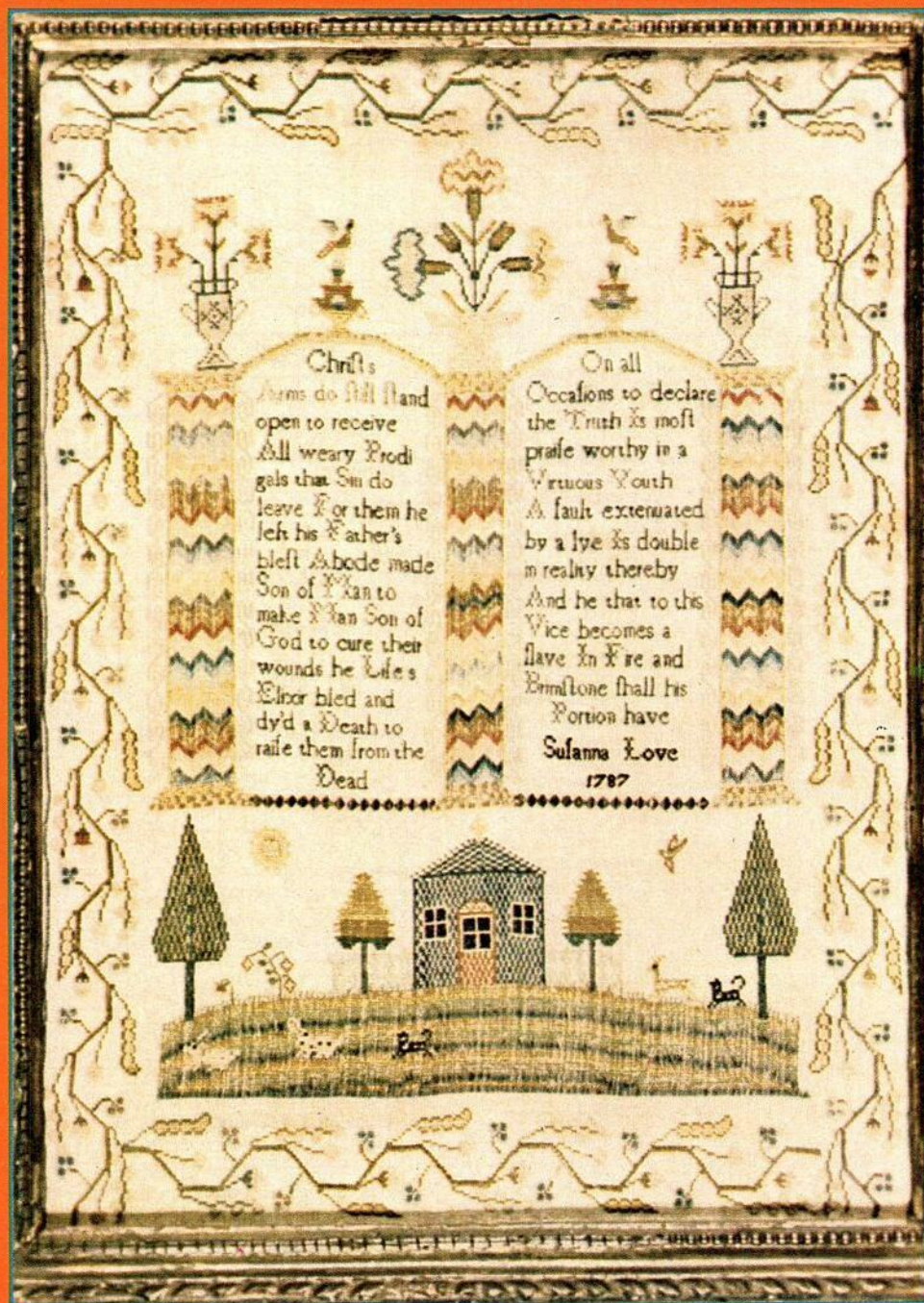
Procedure: Measure to determine the minimum depth necessary for the frame rabbet by stacking up the various components of the frame: backing board, mounting board, glass, art object. To this figure, add $\frac{1}{4}$ " for space between the item being framed and the glass. Choose a molding with a rabbet which will accommodate all this.

Cut your backing and mounting boards to size, large enough to allow a wide mar-

gin around your art object when it is in place. Cover the mounting board with a fabric which has character and body, such as velveteen, homespun or linen, utilizing a white glue appropriate to fabrics. Or, stain, spray paint the board or cover it with gold wrapping paper. Some light or flat-backed articles can be adhered to the mount with glue or cement. If there is much irregularity of surface, weight or financial value, you may wish to wire the art in place. Note where the art will be located and, with a tiny drill point, bore holes through the board. Insert fine gauge wire from the back, run it through a loop, ring or anything on the art which will hold it in place. Draw the wire back through another hole to the back of the board. Twist wire to hold art firmly.

As in framing pastels, you'll need four strips or fillets of wood (minimum $\frac{1}{8}$ " thick), to hold the glass in place and evenly away from the mounting board. For instance, when your art is $\frac{3}{4}$ " deep, your fillet should be 1" wide. The deeper your shadow box must be to accommodate your art, the more obvious and the wider the fillets will be. If they will show, paint them to blend, cover them with the same fabric as the backing. Place your glass in frame. Then nail or glue fillets in place against the rabbet to hold the glass in position. Next will come the mount, last the backing board. Finish off with brads to hold in place, dust cover backing and screw eyes. Incidentally, glass is not essential to a shadow box.

What is a SAMPLER?



by Joan Dater

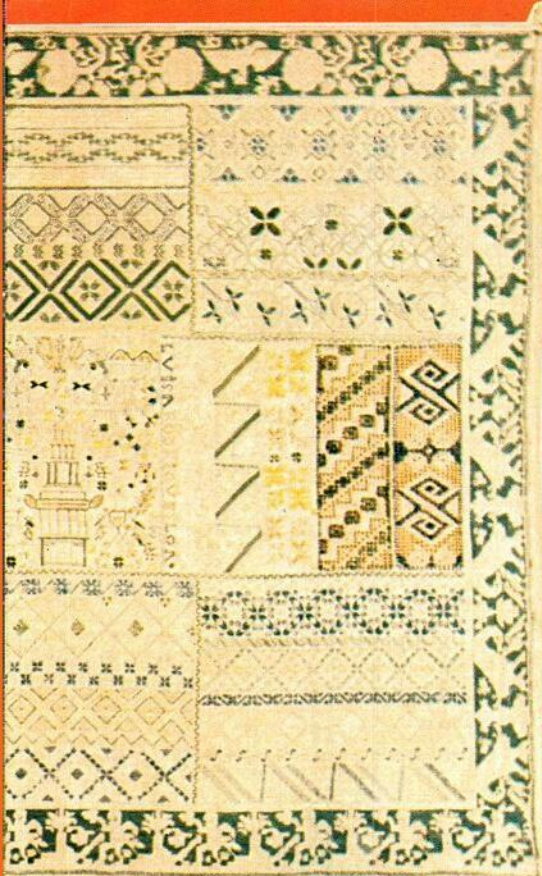


No early American style home, whether it be built in the 17th Century or in the 20th Century, would be complete without a cross-stitch or embroidered sampler decorating its walls.

Many of the materials used in the early days can be substituted, if not duplicated. Samplers of English, German or American

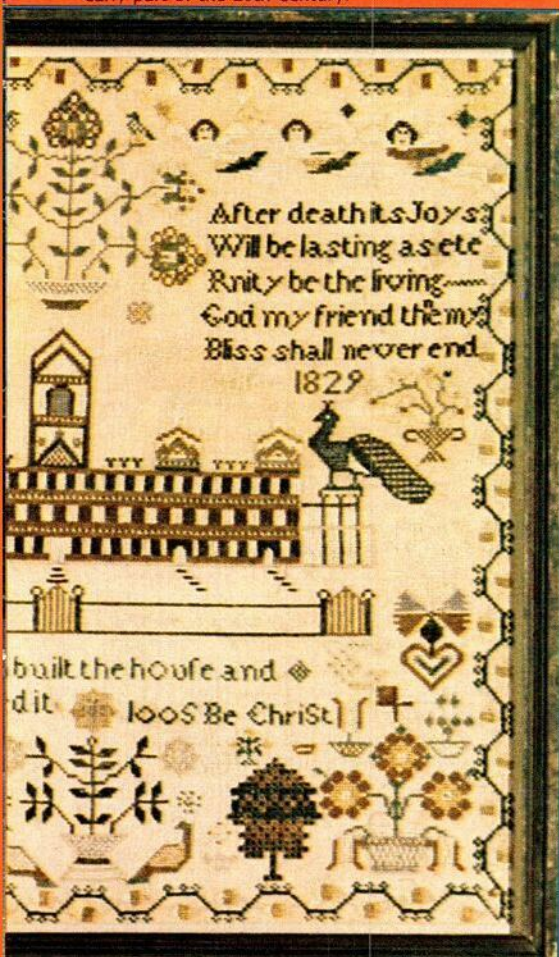
origin all experienced growth and changes in format, motifs and materials used.

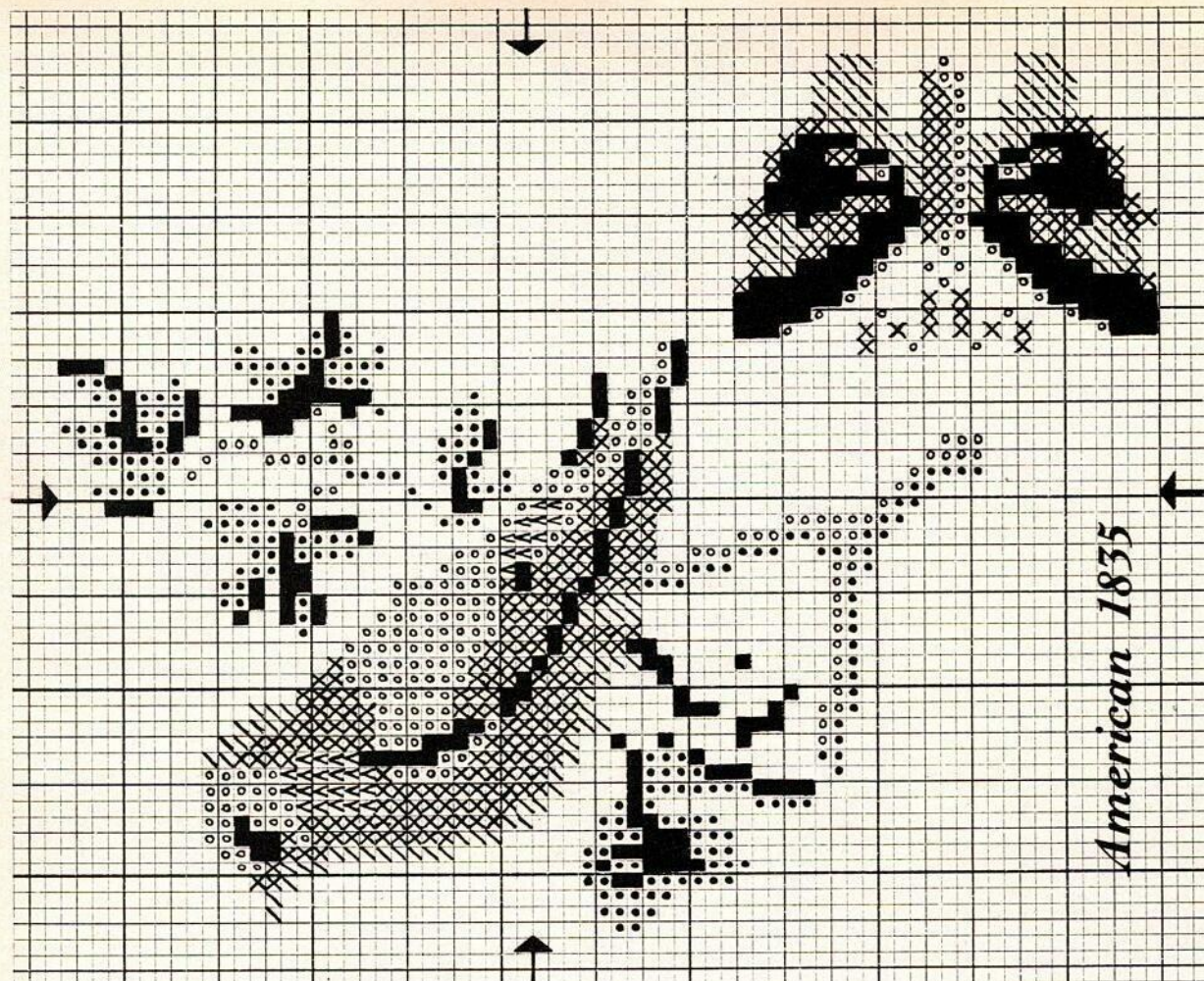
Consequently, we have a large variety of materials. The range of threads included metallic, silk, cotton and wool. Background materials used were cotton canvas, wool, linen, and a very sheer textile referred to as "Tiffany" cloth. Most of these



An enchanting piece of the past to cherish.

The samplers pictured on these pages are part of the Whitman Sampler Collection owned by the Philadelphia Museum of Art. The collection consists of 578 samplers dating from 1662 up to the early part of the 20th century.





Pattern may be worked in any colors you wish. Fill in color code, assigning a different color to each symbol. Original bird pattern had blue, green, and yellow as main colors, with brown branches and grey, tan, and cream used as secondary colors. The butterfly had blue or green as main colors, with the remaining areas worked in yellow or white.

Color code
 X
 <
 /
 Background

materials can be found or adapted for today's ambitious embroiderer.

Unlike today, young ladies in England and America were once taught embroidery in school. The art once formed part of a girl's education up to the end of the 19th Century.

Until the latter part of the 18th Century, samplers were usually made of silk thread embroidered on a linen background. Simple colors were used—red, green, blue, white, tan and cream. But the beginning of the 18th Century saw various tones of these colors become available. The chain, cross, double-running, buttonhole, rococo, Florentine, long-armed cross, tent, couched and stemstitch were the stitches most often used.

During the 18th Century, the format of samplers became more naturalistic and included alphabets, prose and poetry, figures and scenes and a lovely border to complete the work.

Landscapes were eventually introduced across the bottom of the sampler (see A, page 42). Trees, figures, animals and houses were usually depicted with motifs of all sorts, such as animals, birds, and flowers scattered above. Usually a building was meant to represent the girl's home or school.

In the late 18th and 19th Centuries, alphabets, spiritual and moral precepts, and prayers began to appear and verses became more important. Solomon's Temple is depicted in sampler B.

In the beginning of the 19th Century naturalism left the samplers and the motifs became stylized and stiff. Crossstitch was

used mostly. It gave a uniformity to the work, but lacked variety and character. This type of stylized sampler is illustrated in sampler E which was worked in beads on canvas.

The 17th Century samplers in America worked by the settlers were so influenced by England that they could hardly be termed American. Silk embroidered on linen was the basic material. Linen did not give way to wool in the 18th Century in America as it did in England. Instead it became a linen canvas, not as open as our current needlepoint canvas, but not as closely woven as the fabric used earlier.

The end of the 18th Century marked the development of the true American sampler. The mound-like motif developed into a true landscape either at the bottom (sampler D) or across the top and was given a naturalistic treatment.

Needlework was commonly taught in American schools where alphabet samplers were produced. The alphabet sampler was usually a girl's first endeavor; a more complicated piece followed. Girls from ages 9 to 14 would work their samplers. Some schools had certain formats and designs to be followed—usually worked in two or three colors—brown, blue or black on tan.

Alphabet samplers were not the only type to be made. Map samplers were made in the schools to combine the teaching of geography and stitchery. The family record was often stitched at home.

Borders began to change in America also—from earlier angular and serpentine designs of fruits and flowers to elaborate, naturalistic floral and leaf sprays. Flow-

ers grown in American gardens were, of course, depicted.

If you would like to design your own sampler, perhaps your garden will provide a source of inspiration. Your favorite wise sayings, bible verses, and interests can all be incorporated into the sampler. Alphabet letters drawn on graph paper may be available in book form from your local needlework shop. Or try designing your own.

DMC Yarn Co. publishes a series of books on cross-stitch embroidery motifs. These may be obtained from your local shop or by writing to Joan Toggitt (importer), 1170 Broadway, New York, New York 10001.

DMC embroidery thread and DMC Pearl Thread may be obtained from Lee Wards, Inc., Elgin, Ill. 60120. Even-weave counted thread fabrics such as hardanger cloth, cross-stitch canvas (13 mesh per inch) and crewel linen can all be used for background material. These fabrics are all available from Lee Wards. Catalogs are available on request.

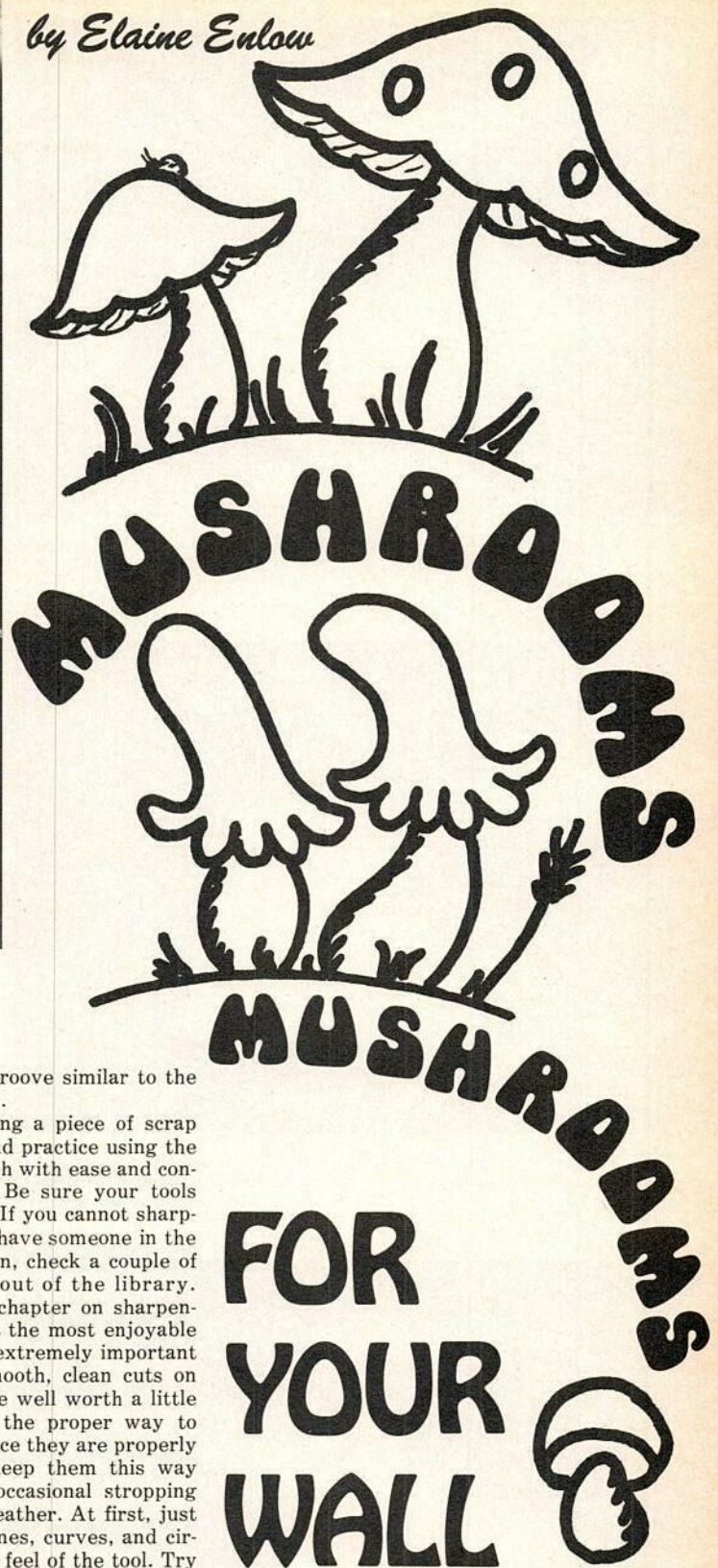
For those who would prefer a sampler in kit form, one very similar to sampler D is available in a simplified form for \$4.95. There is also the 1760 Chase Sampler kit from the Williamsburg, Va., collection at \$6.95. Both sampler kits are pictured in the catalog from The Stitchery, 204 Worcester Tpke., Wellesley Hills, Mass. 02181.

All of the samplers shown here are on display at the Philadelphia Museum of Art, Philadelphia, Pa. A booklet entitled *The Story of Samplers*, from which most of the historical information for this article was adapted, may be obtained from the Museum Book Shop for \$2.25.

by Elaine Enlow



Popular mushroom patterns lend themselves especially well to incised carving. Basswood is the most suitable wood for this craft.



Incised carving is the simplest form of wood carving I know of, and can be a lot of fun. If you are interested in a new hobby, you may want to give it a try. It is merely drawing or tracing a design on a piece of soft wood and cutting (grooving) with a v-tool. This type of carving is fairly easy to learn, and since it requires few basic tools, expense can be kept to a minimum.

Materials and supplies you will need for this project are as follows:

- v-tool (I prefer a 3mm size)
- carving knife or good pocket knife
- whetstone and small slipstone for sharpening tools
- acrylic or water colors (child's tin of water colors will work fine)
- small amount fine sandpaper
- umber antiquing glaze
- hangers
- wood

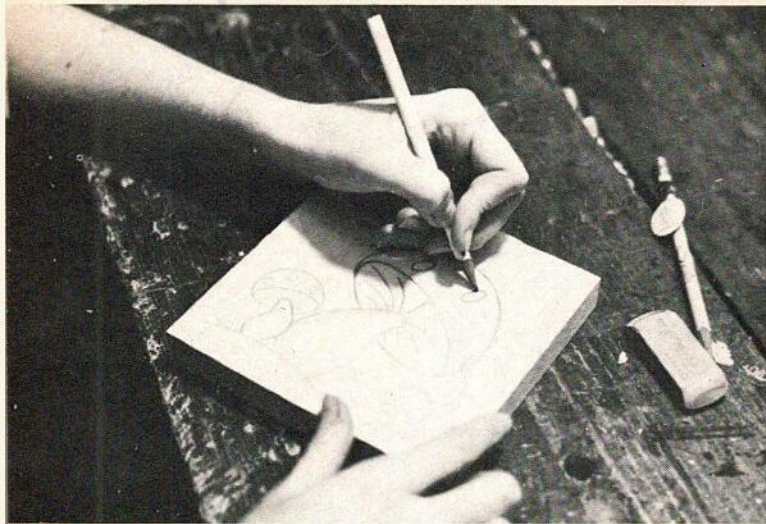
The best wood for incised carving is basswood, which is soft and smooth, having very little grain. You can cut across the grain as well with the v-tool as you can with the grain. A good grade of white pine (a piece with small amount of grain) will work well also. If your wood has much grain, you may have to use your knife when cutting cross-grain. This may be done by first cutting along one side of your line, slanting the knife inward while cutting, then turning the board around, and cutting inward along the opposite side. This will pop out the piece

of wood and leave a groove similar to the cut made by the v-tool.

I would suggest using a piece of scrap wood to begin with, and practice using the v-tool until you can push with ease and control without slipping. Be sure your tools are sharp at all times. If you cannot sharpen properly, or do not have someone in the family who can sharpen, check a couple of wood carving books out of the library. These always have a chapter on sharpening, and while it is not the most enjoyable phase of carving, it is extremely important if you are to have smooth, clean cuts on your carving. It will be well worth a little extra effort to learn the proper way to sharpen your tools. Once they are properly sharpened, you can keep them this way with little effort by occasional stropping on a piece of smooth leather. At first, just try making straight lines, curves, and circles until you have the feel of the tool. Try relaxing while carving; you do not really have to push too hard or deep.

1. After you have practiced your cuts until you feel you can control the v-tool, you are ready to begin your plaque. I will use a 6"x6" piece of basswood and the pattern given on the last page of this article. You may have a pattern or idea of your own which you wish to use. Remember, simple designs are best for incised carving. Designs which are too full of small details will have a tendency to chip out if you get too many lines too close together. Either

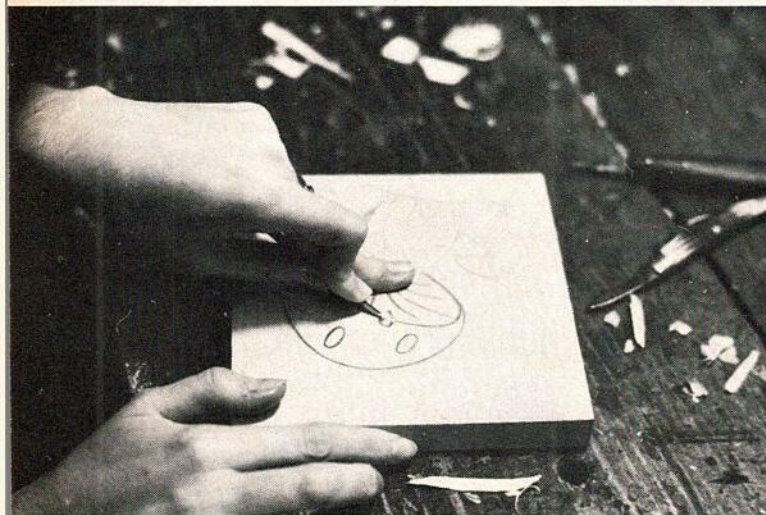
Here's the easiest kind of woodcarving of all, with results that will really show off your talents. It's a groovy craft!



1. Design is sketched onto wood. Pattern used in the above photo is offered full size on the opposite page, and may be traced onto wood with dress-maker's carbon.



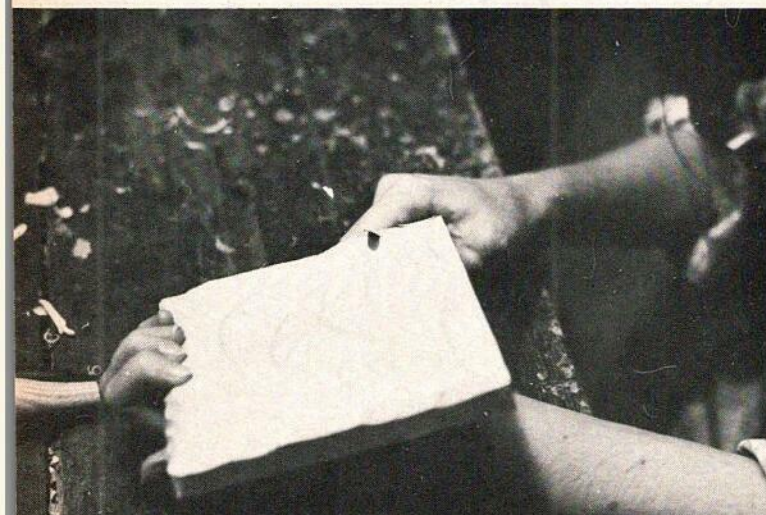
4. Paint carving with watercolors or acrylics thinned to the consistency of water colors. This will give carving a stained, rather than painted, appearance.



2. Outline of design is cut with v-tool. It is best to practice carving first on a scrap of wood. Push the tool with one hand and hold the wood with the other.



5. After paint is thoroughly dry, coat entire plaque with umber antiquing glaze, being sure to coat the insides of the grooves well.



3. Cut around the edge of the board, making sure to cut with the grain of the wood. After cutting, board should be sanded lightly to remove burrs from edges and any marks left by tracing paper.



6. Immediately wipe off excess antiquing from surface, leaving antiquing down inside the grooves. When dry, put hanger on back.



Completed plaque, above, made from pattern at right. Mushroom designs are particularly effective in groups. This craft can also be applied to boxes, wooden buckets, and other accessories.



sketch or trace your design onto the wood. If you trace, try using dressmaker's carbon in a dark color. Any lines left on the wood will sand off much easier than regular carbon paper. If you aren't good at sketching or designing, there are excellent patterns to be found in children's coloring books, embroidery transfer patterns, or you may even use the outline for tole painting patterns.

2. After your pattern is drawn on the wood, use your v-tool to make the outline, pushing the v-tool with one hand and holding the wood with the opposite hand. For safety's sake, always keep the holding hand back of the v-tool, in the event you should slip. As with any sharp tools, you should exercise great care when using them. It is best to do your carving on a counter or table top. Do not try carving in your lap.

3. When you have completed the outline of your carving, you may cut around the edges of your board. If the cut starts to split, you are going the wrong way of the grain, so turn the board around and cut in the opposite direction. You will learn with experience when you are cutting the wrong way. If you are going to sign your work, do it before sanding. Using tools on a board which has been sanded will dull them. Next, sand lightly, just enough to remove any burrs from the edges, and any marks left by the tracing paper. Brush all dust from the board before painting. I use a clean shoe brush. This will remove the dust from the grooves.

4. Your carving is now ready to paint, using the acrylics or water colors. When using acrylics, thin to the consistency of water colors. This gives your carving more of a stained appearance, rather than a paint-

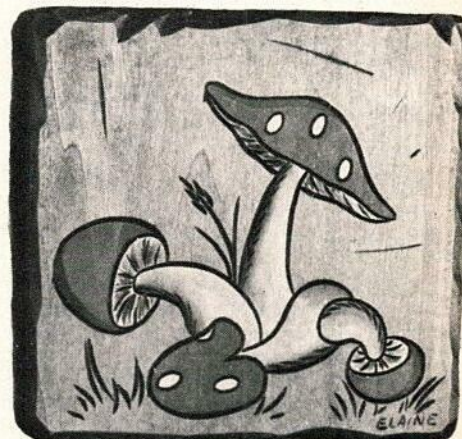
ed look. You may use any colors desired. For the project pictured, I have used cadmium red, light, for the mushrooms and ladybug, white for the stems and underside of mushrooms. While the white was still wet I shaded with a small amount of raw umber along one side of the stem and underneath. I painted small spots on the ladybug, using the end of a round toothpick. Let dry thoroughly, usually 30 minutes to 1 hour.

5. Using the umber antiquing glaze, coat your entire plaque, being sure to coat inside of the grooves well.

6. Immediately wipe off excess antiquing from surface, leaving antiquing down inside the grooves. It may take your antiqued plaque a day or two to dry completely. When it is dry, put a hanger on the back and it will be ready to decorate a special place in your home.

After you have made a few plaques, and mastered the v-tool, there are many other things you can try. There are various sizes and shapes of excellent quality basswood boxes on today's market, which can be carved beautifully. You may want to carve designs on a wooden bucket, a recipe box, or a wooden spoon to match that plaque arrangement. The possibilities are innumerable. For boxes, buckets, and items likely to receive a lot of handling, I coat with 3 coats shellac, and lightly steel wool between each coat. Then a light coat of paste floor wax and a buffing. This gives a soft finished look and is quite durable.

Whether you are creating a woodsy mushroom, a mini vegetable garden, or any number of other things, I am quite sure you will find incised carving most enjoyable.



Photos by Harold Enlow



SCULPTING FROM A LIFE MASK

by Ann Saling

An ancient technique brought up to date. Fun!

Making sculptures from death masks of important people, usually royalty, was often practiced in medieval England and France. The masks were so lifelike that they were frequently used for effigies that lay in state at royal funerals. A death mask of King Edward III, who died in 1377, is so faithful in detail that facial distortion due to his fatal stroke is plainly visible.

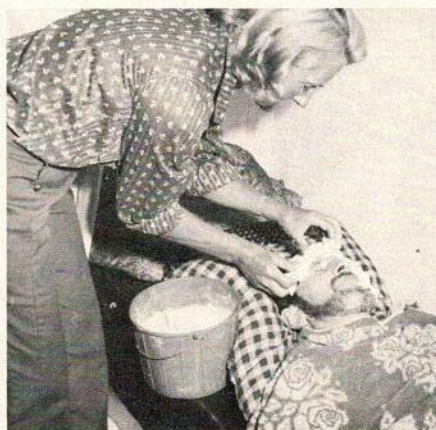
This process of molding plaster or wax directly onto the face is no longer the prerogative of kings. Nor must you be dead. Plaster masks made on a living model can be an invaluable aid to sculpture in clay.

Whether you are an accomplished sculptor or just a beginner, making such a mask before sculpting a head will be to your advantage. The beginner can achieve surprisingly good results. The experienced sculptor can speed through the more routine work of shaping rough clay, spending more time on the rewarding and challenging part, the actual sculpturing, that "laying on of hands" that proclaims "hand made."

Kay Henkel, a talented sculptress in clay, plaster and concrete who lives in Edmonds, Washington, has just completed her ninth head using this life mask method. She worked out the procedure and refined it by experimenting. Although she has sculpted many heads in clay "from scratch," she enjoys this method because it lets her get more quickly to the part she enjoys most. Freed of much of the tedious preliminary work, she can spend time capturing the character of her model in clay, transmitting spontaneously through her hands that elusive essence of personality that brings sculptures alive.

Followed with care, the procedure should bring good results. The materials needed are simple: For the plaster cast: vaseline; plaster of paris or potters' plaster (available at lumber yards and craft stores; hydracal is less chippable, but usually comes only in 100 pound sacks); earthenware clay, about 15 pounds. For the armature on which the head is shaped: a dowel about 1½" in diameter and 10½" long (measure your subject's head and neck), and a base board 12" square, plus a small turntable or Lazy Susan.

The first step, as in the classic recipe



In photo shown at top, vaseline is smeared on face. Hadracal or plaster of paris is applied in next picture, leaving nostrils and ears free. Subject then lies still while mask dries, as shown above. Finally, mask is carefully removed.



for rabbit stew: first catch your victim. Actually, most people are fascinated by the idea. Kay suggests choosing people with strong features and interesting facial planes. She advises that very young children are not able to keep their faces still for the 5 to 7 minutes of drying time for the plaster, and they might panic with their face covered. Anyone with breathing difficulties or a tendency to claustrophobia would also not enjoy the casting process.

Before beginning, Kay explains the entire process to the subject, preparing him for the fact that the plaster gets quite warm while drying. If you are nervous, or the subject is, you might rehearse and gain experience and confidence by making a practice mold on his hand first.

The subject in this series of pictures is Michael Dunne of Edmonds, an Irish-born actor well-known in the Seattle area. Kay reassured him that his beard and mustache would survive, except perhaps for two or three hairs. An irrepressible raconteur, he suffered most from the enforced silence while the mask was drying.

Although facial hair complicates the process, mustaches, beards and sideburns add interest and character to the finished head. A beginner would do well to choose a woman or a smooth-faced man.

The subject should lie comfortably upon a couch, his head on a pillow, his clothes, the couch and pillow protected from plaster with towels. First the skin and all facial hair are spread thinly but thoroughly with vaseline, post-card thick. This step is very important so that the cast comes off cleanly and painlessly. Special care is given all facial hair and the hairline itself. You needn't coat every hair right down to the skin, however. Apply the vaseline under chin and jawbone, and last of all, to the closed eyelids and eyelashes.

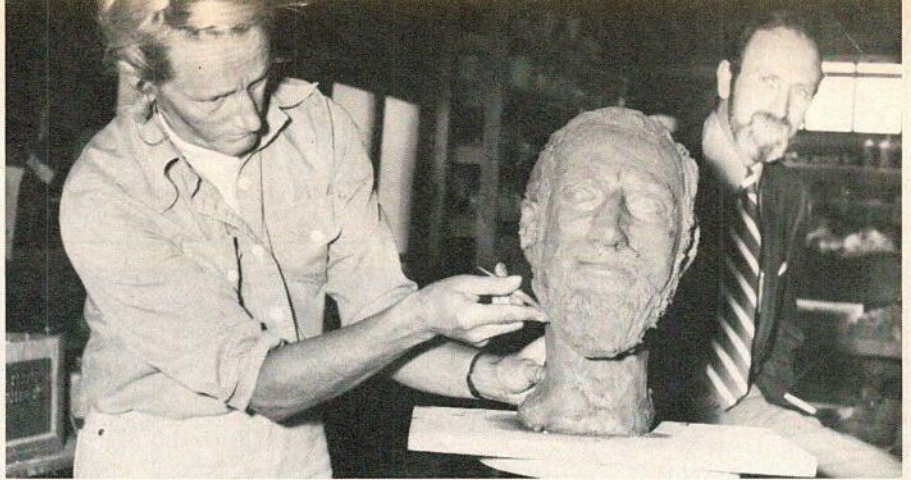
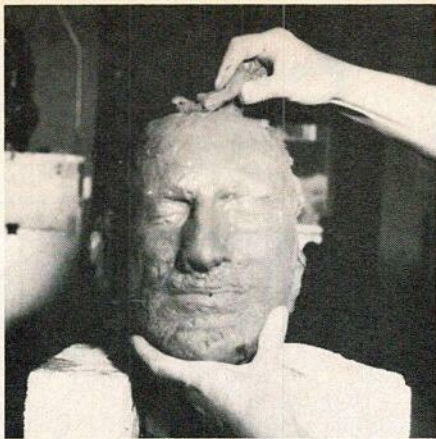
Mix your plaster with room temperature water in a plastic pail (easy to clean and handle) and let it set to whipped cream consistency, about 4 or 5 minutes. Make enough so that you don't run out and delay the process.

Now apply the thickened plaster about 2" thick all over the face except for the nostrils. Come right up to the ears and hairline, even if it has receded. Don't go so far under chin and jaw that mold will be "undercut" and hard to remove. Don't smooth out the exterior; it should resemble un-kneaded biscuit dough. Just plop it on by the handful. Kay used to insert breathing straws into the nostrils but prefers to leave them free now, adding clay to the finished mask.

Quite a bit of heat is generated by the drying of the plaster, which takes 5 or 10 minutes, or even longer, depending on the thickness and moisture content of the plaster. It is better to exclude visitors during the drying, since they feel impelled to make jokes about "getting plastered." A cast can be ruined by a sudden change in expression or an attempt to talk.

When the cast is firm and cool to the touch, lift it off carefully with both hands with a gentle see-sawing motion. A few hairs may stick, causing a brief discomfort like the tweezing of an eyebrow hair or the removal of adhesive tape.

The subject may now depart, after washing vaseline and stray bits of plaster from his face.



In the opposite column, reading from the bottom up, Clay is pressed into the mold. Next, the clay mask is carefully removed from the mold, ready to be applied to rough armature shown in background. In the photo second from top, the mask is applied. Finally, hair is added. Eyes must be opened, ears shaped, and neck and collar added. Above, subject poses for finishing touches.

The plaster mold must dry well for about a week in a warm place. If any pieces break off, as they may along the irregular hairline, or if the plaster is thin in some parts, you can reinforce the outside with more plaster. The drying process can be speeded by putting the cast near a warm air register for two or three days. Any excess vaseline that remains should be wiped out. You'll know by the drastic change in weight when the cast is dry.

Now make the clay mask. Press earthenware clay into the dry mold in little pieces, pressing them in well to about $\frac{3}{4}$ " thickness. The mask must remain in the plaster mold for a minimum of one hour to four or five hours, depending on the moisture content of the clay, until it is leather-hard.

When ready to remove, the clay will have shrunk slightly from the edges. Don't leave it in so long that it becomes too dry to work easily. Remove it with care, especially if facial hair is involved, so as not to blur the outlines or change the shape of the face. The mask will firm even more as it sits. Nostrils can be added now or you can wait for the final sculpting. If there is to be a delay, cover the mask with plastic sheeting to keep it moist and workable.

Make a simple armature of the dowel and board, nailing through the bottom. Then wrap the dowel about an inch thick with wet newspaper strips cut 6" wide, so that the finished head can be easily slipped off later.

Form the rough head and neck by crisscrossing 6 to 8 coils of clay about an inch thick over the dowel, and adding clay as needed to this foundation. Ears can be shaped now and added. You might want to measure the subject's head in advance and note its shape.

Both head and mask should be covered with the plastic sheeting until ready for sculpting. Ideally they should be of the same dampness when mask is applied to head. To apply it, score edges of both so they will adhere well, press mask on carefully and smooth the seams with fingers or tools.

The subject now returns for the final sculpting, which may require some hours, depending on your skill and the amount of work you want to do. This final stage could be done working from photographs, full face and profile, if necessary. Usually the subject enjoys posing and watching his

face shape up. With an actor-entertainer like Michael Dunne "on stage" as you work, time flies.

The head should be on a turn table for ease of working. The shape of the head is now corrected, and the ears shaped and moved if necessary. Beard, mustache, sideburns and hair should be sculpted, adding clay to give bulk and shape.

To bring life to the death mask with its closed eyes, you must "open" the eyes. Kay does this by forming an upper lid, pushing clay up off the eyeball with a sculptor's tool, shaping the eyeball at the same time so that it is not perfectly round. The lower lid is already there but may be accentuated.

To finish off the base of the neck, Kay usually adds a collar.

When you are satisfied with your work, you must turn surgeon and perform a 'lobotomy' to aid drying. Holding a nylon thread or a piece of fine strong wire like piano wire tautly with both hands, make a clean angled cut above the hairline, working toward the back.

Lift the top section off and hollow it out to about $\frac{3}{4}$ " or 1" thick with a sculptor's tool or kitchen spoon. Then remove the wet newspaper from the dowel, and scoop out the rest of the head to the same thickness. To scoop out the neck, which is thinner and does not need so much hollowing out, remove the head from the dowel. Always handle it carefully.

Now score the two parts of the head and rejoin, smoothing out all "scars." Then let the head dry thoroughly. Set it on an oven or cookie rack, elevated on pieces of 2x4 separated for air circulation. A week to ten days at room temperature should dry it out. You may, after three days of drying, when the danger of cracking is over, put it by a heat register to speed up the drying.

Kay fired the head twice to get the dark aged color she wanted. She prefers not to glaze this type of head. Instead, she sprayed the finished fired head all over with a clear acrylic spray, matte type. A bisque stain could be used, or highlights added with bronze spray wiped across hair, cheeks, edge of lip and chin. You can, if you prefer, rub the head with shoe polish or metallic gilding polish.

The possibilities are endless. Uncage your own imagination. With the time saved by using the life mask method, you free yourself for the truly creative part.

CRAFTS WE'VE TESTED



Egg Decorating Kits

\$7.98 to \$9.98

*Mfd. by Model Rectifier Corp.
2500 Woodbridge Ave.
Edison, N.J. 08817*

We could hardly wait to try our hand at these egg kits, the very first ones to appear on the market. We were thrilled at the idea of an egg decorating kit, but we must confess that we were a little skeptical as well. Having seen so many beautifully designed and crafted Faberge-style eggs, we couldn't help wondering just how a kit would measure up.

First of all, there's the egg that comes inside the kit. Being somewhat inexpert at cutting eggs, not to mention appalled at the \$8.00 price tag on jumbo-size goose eggs, we were excited at the prospect of a pre-cut molded egg that looks and feels like the real thing. And it does! The texture would fool anyone, even a goose! And the best thing about it is that it takes paint in exactly the same way that an eggshell does.

There are four designs available. We selected the Teardrop, #1100, priced at \$7.98 and pictured on the right in the above photo. Unlike the other kits in the series which have hinged doors that open, the Teardrop has openings all around it.

Hanging inside the egg is an exquisite little chandelier made from teardrop crystals.

Everything you need to complete the egg is included in the kit, and all materials are first quality—an absolutely essential factor in egg decorating. The contents are a lavish assortment of pearls, stones, filigree findings, gold foil paper, and crystal drops. Paint and glue are also included. We found that everything was provided, and that we needed to bring only a small scissors and a pair of tweezers to the project.

The entire egg decorating procedure takes about seven hours including time allowed for drying of glue. Veteran egg decorators will no doubt be able to complete the project more quickly, while beginners may take a little longer. There are five basic operations involved: painting the outside and inside and coating the inside with reflective beads; decorating the outside with paper foil and stones; making the base; making the ornamental top; and assembling the chandelier and placing it inside the egg. The result is sheer elegance. If you've never tried egg decorating before, this kit is likely to hook you onto a great new hobby. If you're an oldtime egger, you'll love working with one of Sally LeVan's fine design and the top-quality materials in this kit.

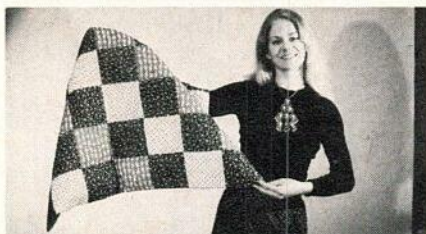


Peter Harp explores the craft of linoleum block printing with Shiva's Linoleum Block Printing Studio Set.

Linoleum Block Printing Set \$3.50
Mfd. by Shiva Inc., 10941 West Pico Blvd., Los Angeles, Calif. 90064

This inexpensive studio set is part of Shiva's adventure series, for those who want to explore a new craft. The series includes introductory sets in acrylics, oils, caseins, watercolors, block printing, and decoupage, ranging from \$1.95 to \$18.60 in price. Each one contains all the materials needed to pursue the art or craft of your interest. More elaborate sets, of course, contain more materials in greater variety.

The Linoleum Block Printing Studio Set will get you started in linoleum block printing, a most enjoyable and interesting craft. The set includes three different colored tubes of ink, a brayer, rice paper, a linoleum cutting tool, a 4"x6" mounted linoleum block, and complete instructions. The tool set and brayer can be used over and over, of course, while more printing inks, blocks, and paper are readily available from Shiva. The materials are all first rate, and thirteen year-old Peter has no trouble at all in carving his block. If you've been wanting to try your hand at linoleum block printing, we can think of no better way to get started than with this handy set.



Pre-quilted material makes stitching up this bright red, white and blue quilt a cinch. Completed 38" square is lightweight and can have dozens of decorating uses.

Kwicky Kwilt \$9.10 ppd.

Mfd. by Brownstone Gifts
108 Pierrepont St.
Brooklyn Heights, N.Y. 11201

For all those people—and there must be thousands of them—who love quilts but pale at the very thought of actually making one, here's a kit with which you can whip up a charming little early American style patchwork quilt on your sewing machine.

The secret of this attractive red, white and blue quilt is that it is made from pre-quilted squares. The kit supplies material in three pre-quilted designs, plus a piece of bright red cotton for the lining. To make

the quilt, all you do is cut the quilted material into 6" squares (a cardboard pattern is provided) and machine stitch them together according to the diagram provided. The step-by-step directions are fully illustrated and practically foolproof.

The completed quilt measures approximately 38" square. It can be used as a crib or carriage cover, lap throw, picnic cloth, extra car blanket, or for a "layered look" on tables. Or, if you're feeling creative, make a throw pillow or two, or a little girl's skirt. Rearrange the squares and make a window valance, or cover a footstool.



Hari-E Instant Applique \$5.80 postpaid

Mfd. by Activa Products, Inc.
7 Front St.
San Francisco, Calif. 94111

You'll want to try this. And if you work with any kind of craft group or have crafty children, you'll have extra reason for giving this a whirl. It's something completely new—a medium that resembles a non-woven stiffening material (but soft) with the happy faculty of sticking to itself, or to special backing sheets.

Hari-E (rhymes with applique) comes rolled up with tissue paper between the rolls (this is because it adheres to itself). The tissue can be used for tracing patterns onto the Hari-E, or it can be cut into designs to be traced around onto the medium. Once the designs are cut out, you place them onto the special backing sheets. Different effects can be created by laying varying colors atop one another. The Hari-E is thin enough that the colors underneath will show through.

Each kit contains eight rolls of Hari-E in assorted vibrant colors, instructions, and patterns for a number of projects. But the patterns and directions can serve as only a springboard to more creative ideas, for this is a versatile medium. Bend it, twist it, cut it, tear it. Build it up for a relief. Or layer it for a collage. There are lots and lots of ways to use this unique material.

Tired of the picture you made? Remove Hari-E and re-use backing. You can even recut or reshape the Hari-E itself if you wish. So you see that you can get a lot of mileage from a single kit.

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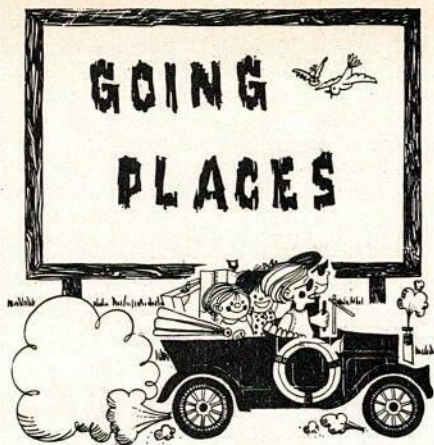
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Plan a summertime trip to one of the most picturesque parts of the country, where you will find charm and friendliness, and crafts to inspire.

by Mary Belanger

Let's go—in August—to the land of the shoo-fly pie, the glockenspiel, and where the hex signs warding away the evil spirits adorn the large white, and immaculate barns of the Pennsylvania Dutch country. Let's go to the Millersville State College building (near Lancaster and 65 miles west of Philadelphia) where, during the first week of August, the Pennsylvania Guild of Craftsmen, all twelve chapters, hold their state fair and exhibition.

Millersville is a college town located in the heart of the Pennsylvania Dutch Country—the quaint locale of the horse and buggy, the one room schoolhouse, and the traditional Amish costumes. Over eight thousand visitors came to the fair last year to see the many and varied exhibits both inside and out of the cafeteria building. We were just two of the crowd. My husband with his camera, myself with notebook and eager eye to see and record what was new and interesting and beautiful.

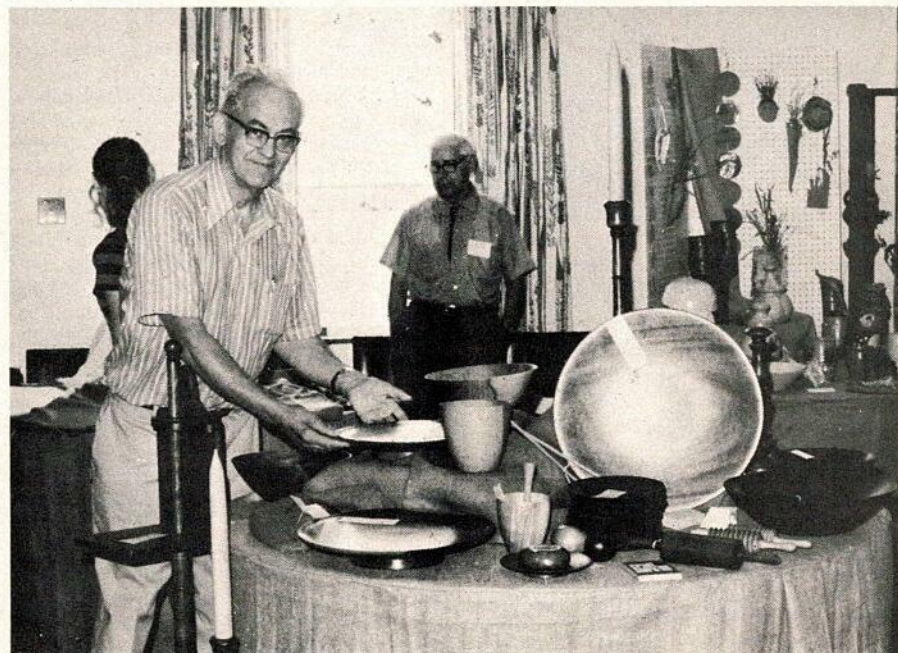
Having been acquainted over a period of several years with the Lehigh Valley Chapter and armed with all the data given to us by Mr. Whitney Kemmerer, president, we introduced ourselves to Mr. S. Arthur Shoemaker, pictured here with his exhibit

of wood sculpture. As fair chairman and member of the Conestoga Valley chapter he made us welcome and soon we were chatting like old friends with many of the exhibitors.

All the time-honored crafts were shown—weaving, woodcrafting, ceramics, enamelware, and jewelry. There was little or no amateur-looking work, and many well known and professional exhibitors. Looking for innovations new to us, we found intricate the macrame, the batiked velveteen hangings, and the free form stitchery very attractive.

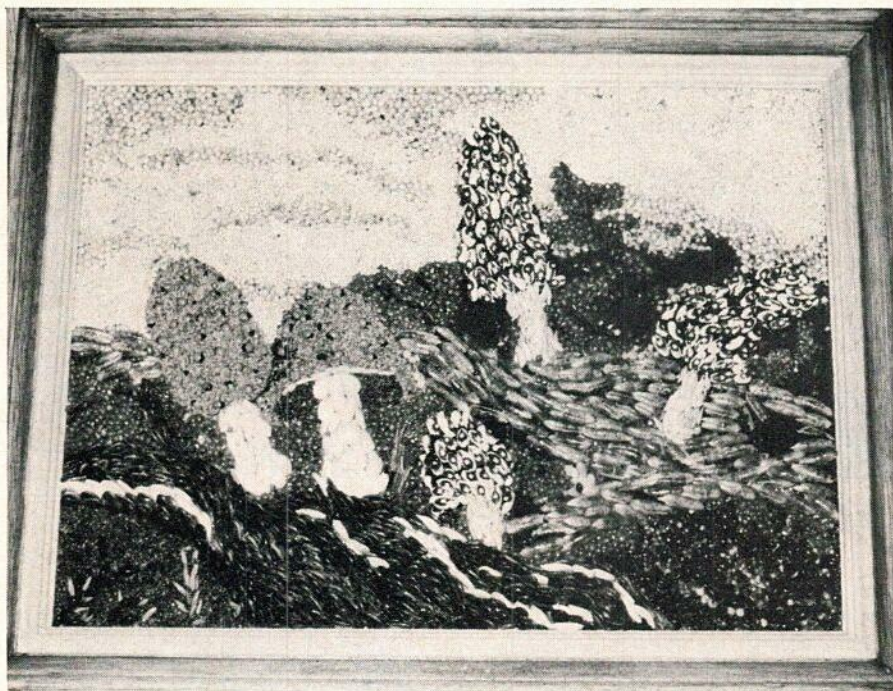
I think my favorite was the free form stitchery dolls made by Sheila Dronamraju. I also decided to start saving my pennies so that some day in the future I might purchase one of the beautiful reproduction clocks made by Frank C. Knauer of Thordale, Penna. The small one with the moon wheel in deep blue with a gold moon and stars was a perfect delight of a clock. They were even complete with the old-fashioned type of reverse glass painting adornment.

Mr. Paul W. Eshelman of the Conestoga Chapter is another professional craftsman whose work is exhibited in New York stores and who has to his credit a prize



Any hostess would be proud to serve with the beautiful handcarved wood pieces created by Paul W. Eshelman.

Pennsylvania Guild of Craftsmen Fair and Exhibition



Ordinary seeds are the media used by Donna Knight, whose seed mosaics were featured in an early issue of *Creative Crafts*.

given at the International World's Fair in Brussels in 1958. His beautiful wood carvings of salad bowls, and serving trays would be a joy to any hostess.

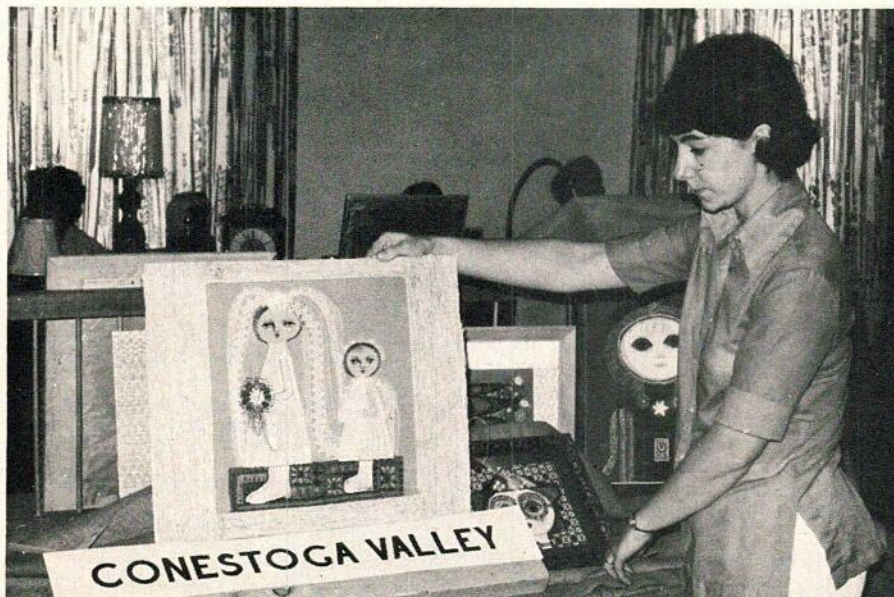
In a quiet corner away from the hustle and bustle of the viewing crowds two young ladies were busy at their weaving. Karen Puschak was working on a inkle loom and Carol Van Blarcom doing card weaving attracted their share of onlookers.

Just one exhibit after another vied for our attention as we went from the "before" and "after" apple dolls of Mrs. Elizabeth

Chamberlain to seed mosaics, and buttons and pins, to wreaths, and macrame, and back to Mr. Maurice Ganter with his quite unusual woodcarving.

The afternoon passed too quickly. We wished that we had decided to stay and explore further in this beautiful and as yet almost unspoiled section of the country.

So, for those of you, this year, who do plan to attend the Millersville Fair (check events calendar for exact dates) you could easily combine it with a sightseeing and vacation trip.



The author's favorite was the free form stitchery dolls made by Sheila Dronamraja.

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Macrame fanciers were fascinated by this immense and intricate wall hanging.

This Pennsylvania Dutch section of Pennsylvania was settled more than a century ago by hardy pioneers who came from the Upper Rhine section of Germany seeking religious freedom. William Penn had given the impetus to their immigration and the people tired of wars and persecution flocked to Philadelphia and soon fanned out into the counties of Berks, Lebanon, Lehigh and Northampton. The Amish and the Mennonites still cling to many of the old traditions, scorning the new fangled mechanical advancements in farm machinery and preferring the plow and the horse. The narrow country roads that run past the neat houses, the immense barns, the fields sown with corn, tobacco, sod, alfalfa, and grain are quiet and peaceful roads, and only occasionally will you meet a horse drawn buggy and an Amish family "going to town."

I think it would be of value for me to quote from the "Statement of Standards" drawn up by and adhered to by the members of the Pennsylvania Guild of Craftsmen. And, by the way, their fair last year was the celebration of their 25th anniversary as a craft group. We have seen such a growth of crafts within the past five years, and it is such the "in" thing to be doing that it is interesting to see how one group set up its standards. Quoted briefly, it reads:

"(1) The craftsman should be honest with himself and his materials. Any misuse, disguise, or pseudo-use of materials is a falsity.

"(2) Any article on exhibition must be done entirely by craftsman.

"(3) We recognize the existence of both traditional and contemporary design and neither one should be subservient to the other.

"(4) Any form of kits is not permitted.

"(5) An original idea or interpretation carefully thought out must be well styled and functional.

"(6) Authentic reproductions of historical pieces are acceptable if the piece is so labeled."

See you at the fair!



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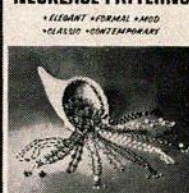
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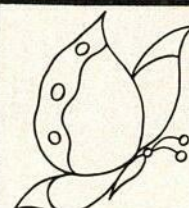
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Craft Events

For publication in our Craft Events column, notices of special exhibits, conferences, fairs and classes should be sent to Creative Crafts, 31 Arch St., Ramsey, N.J. 07446 four to six months in advance. Inasmuch as we do have a long lead time, readers should be advised there is the possibility of changes in schedule or cancellations.

FEB. 18-APRIL 15—CHARLOTTE, N.C. 10th Annual Piedmont Craft Exhibition at the Mint Museum. Open to residents of Ala., Miss., Fla., Ga., Ky., La., N.C., S.C., Tenn., Va. and W. Va.

FEB. 20-APR. 6—KANSAS CITY, KAN. The Navajo Blanket, William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Art.

FEB. 24-APR. 22—CHICAGO, ILL. The Arts and Crafts Movement in America, an exhibition of approximately 300 objects, including furniture, stained-glass windows, metalwork, leatherwork, textiles, and art pottery showing craftsmanship in the U.S. between the High Victorian and World War I periods. Special Loan Exhibit at the Art Institute of Chicago, Michigan Ave. at Adams St.

MARCH 3-MAY 15—WASHINGTON, D.C. National Gallery of Art, 6th St. at Constitution Ave. NW, Exhibition of Native Art of the American Arctic. More than 350 pieces have been chosen from work of the four principal cultures of the Alaskan land mass; Eskimos, Aleuts, Tlingit-Haida and Athapascan Indians. Painted and feathered masks, beaded dress, ivory carvings, ceremonial artifacts and dress.

MARCH 4-APR. 11—AMES, IOWA Native American Art at the Octagon Art Ctr.

MARCH 11-APR. 11—AVON, CT. Three-man show "Traditions and Innovation" featuring stitchery, macrame, jewelry and pottery at the Society of Conn. Craftsmen Gallery, #6 Avon Park N., Farmington Valley Creative Arts Center.

MARCH 12-APR. 12—CLINTON, N.Y. FABRICations '72, Kirkland Art Center.

MARCH 18-MAY 6—BINGHAMTON, N.Y. Festival of Mexico—works of art and artifacts. Dickenson & Bartoo Galleries at Roberson Ctr. for the Arts & Sciences, 30 Front St.

MARCH 20-MAY 31—LOS ANGELES, CA. African Textiles & Decorative Arts. Los Angeles County Museum of Art.

MARCH 27-APR. 21—NEW YORK CITY, N.Y. Furniture by John Cedarquist and ceramics by Michael Arntz at the Fairtree Gallery.

MARCH 29-APR. 1—NEW YORK CITY, N.Y. Craft Materials & Equipment Show sponsored by N.Y. State Craftsmen at the Coliseum in celebration of Craft Week officially proclaimed by the Mayor. Manufacturers, dealers, distributors, importers & exporters for trade and the general public. Adults \$2.50, children under 12 \$1.50. Demonstrations & exhibits. Open daily noon to 9 p.m.

MARCH 30-APR. 1—KINGSPORT, TENN. 1973 Arts and Crafts Mart sponsored by the Metropolitan Sertoma Club. Demonstrations and sales of weaving, candle making, broom making, dolls, glass blowing, ceramics, furniture, oils, watercolors, many other crafts at the Kingsport Civic Auditorium on Memorial Blvd. Further information write Metropolitan Sertoma Club, P.O. Box 5187, Kingsport, Tenn. 37663.

MARCH 30-JUNE 10 (tentative)—NEW YORK CITY, N.Y. "Stuffed Forms" at the N.Y. Museum of Contemporary Crafts, 29 W. 53rd St.

MARCH 31-APR. 29—LITTLE ROCK, ARK. American Pieced Quilts at the Arkansas Arts Center.

MARCH 31-APRIL 1—SPRINGFIELD, MASS. 1st Annual Crafts Forum at the Springfield Civic Center, sponsored by the American Crafts Exposition. Quality crafts invited. Extensive "all-media" advertising program. \$40 exhibit fee. No commission. For information write ACE, 902 Farmington Ave., Farmington, Conn. 06032.

THRU APRIL 14—KNOXVILLE, TENN. Pottery by Charles Counts at the McClung Museum.

APRIL 1-20—LUBBOCK, TX. National Jewelry Exhibition at Texas Tech. Univ.

APRIL 1-29—GARDEN CITY, N.Y. Annual Long Island Craftsmen's Guild Show at Nassau Community College.

APRIL 6-8—TAMPA, FLA. Semi-Annual Craft Fair sponsored by Tampa Y.W.C.A. and Fran's Doll Hospital and Gift Shop at 625 Twiggs St. Handcrafted articles from wood, metal, string, glass, trash. Adm. free. Refreshments on sale.

APRIL 8—PHILLIPSBURG, N.J. EGGS-IBIT '73—Third Annual Show of Decorated Eggs at the Fifth Youth Center, 108 Anderson St. Limited to 150 exhibitors. Public viewing 11 a.m.-6 p.m. on Sunday only—Adm. \$1.00. Monday—workshops in art of egg decorating. Information on receipt of legal size, stamped envelope: Kit Stansbury, Chrm., 411 Warren St., Phillipsburg, 08865.

APRIL 26-MAY 6—OAK RIDGE, TENN. Exhibit '73—High School Crafts.

APRIL 26-28—FONTANA VILLAGE, N.C. Annual meeting of The Southern Highland Handicraft Guild.

APRIL 28-29—ACCOMAC, VA. 2nd Annual Art and Craft Show sponsored by the Eastern Shore Arts & Crafts Guild and the Eastern Shore of Va. Chamber of Commerce. All types of arts and crafts and demonstrations—duck carving, painting, macrame, corn husk dolls, dried flowers, patchwork. No Adm. 1 p.m.-5 p.m. both days, on the lawn of the Old Courthouse Green.

APRIL 28-29—RICHMOND, CA. Conference of Northern California Handweavers, Auditorium & Art Center.

APRIL 29-MAY 26—AVON, CT. Society of Connecticut Craftsmen Annual Show at Avon Gallery.

MAY 4-6—NASHVILLE, TENN. Tennessee Craft Fair.

MAY 4, 5, 6—WOOSTER, OHIO. Spring Festival of Arts & Crafts at the Ohio Agricultural Research & Development Ctr. sponsored by Wooster Women's League. 12-6 p.m. each day.

MAY 5-6—JEFFERSON, GA. Old Richland Craftsmen Fair.

MAY 5-6—CLINTON, IOWA "Art in the Park" at Four-Square Pk. on Lyons at Main Ave. & Roosevelt St. 10 a.m.-5 p.m. Open to amateurs and professionals in all media. Write for information Hortense Blake, 703 Elmhurst Ct., Clinton, 52732. Entry fees & forms must be in by 4/21.

MAY 13-JUNE 15—RICHMOND, VA. Richmond Craftsmen's Guild Biennial '73 at the Anderson Gallery, Virginia Commonwealth Univ. All craftsmen of the states of Virginia & N. Carolina in all media—cash awards. Fee \$5.00 for 3 pieces. Entries due April 1, last day for submitting entry form and fee. April 9 to April 16, delivery of entries. Inquire Richmond Craftsmen's Guild, P.O. Box 8594, Richmond, Va. 23226.

MAY 17-20—BEREA, KY. Kentucky Guild of Artists & Craftsmen's Fair at Indian Fort Theatre.

MAY 18-20—POULSBORO, WA. Vikingfest, Arts & Crafts Show.

MAY 19—E. WINDSOR HILL, CT. 8th Annual Antique & Crafts Show sponsored by the S. Windsor Historical Society at Sperry Barn. 10 a.m.-5 p.m.

MAY 20 thru JULY 1—BINGHAMTON, N.Y. "The Gund Collection of Western Art"—a view of the American past in paintings of Western personalities and their actions at Roberson Ctr., 30 Front St.

MAY 27 thru JULY 1—BINGHAMTON, N.Y. "Animals in Marble Exhibit"—blocks of lifeless stone have become charming animals under the sculptor's hands at Bartoo Galleries, Roberson Ctr.

MAY 31-JUNE 2—DENVER, COLO. 20th Anniv. Midwest Weavers Conference. Temple Buell College.

MAY 23-28—BALTIMORE, MD. Jewish Community Ctr. of Baltimore is sponsoring a Craft Fair "Festival of Man" at the Center's Milldale Camps, 18 miles north of Baltimore on the Hanover Pike. Open to all professional craftsmen and all work must be original. For information write Mrs. Freda Friedman, Cultural Arts Dept., J.C.C. of Baltimore, 5700 Park Heights Ave., 21215.

MAY 26-28—QUEEN WILHELMINA STATE PK., AZ. Arts & Crafts Fair sponsored by the Mena Branch of the Ouachita Arts & Crafts Assoc. on top of Rich Mountain in and around the Queen Wilhelmina Inn.

JUNE 3-24—PITTSBURGH, PA. Stitchery '73 at the Arts & Crafts Center. Open to all who embroider their own designs. For information Katherine Ireys, Registrar, 241 Woodhaven Dr., 15228.



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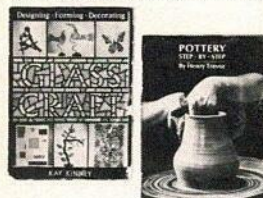
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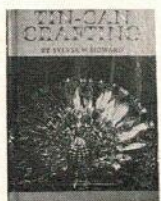


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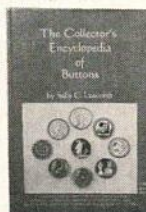
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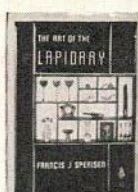


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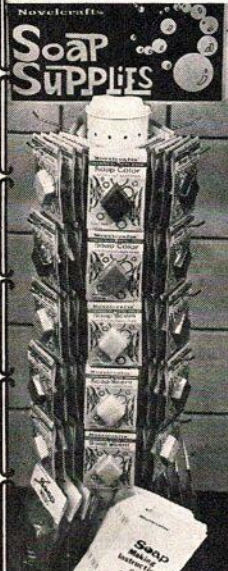
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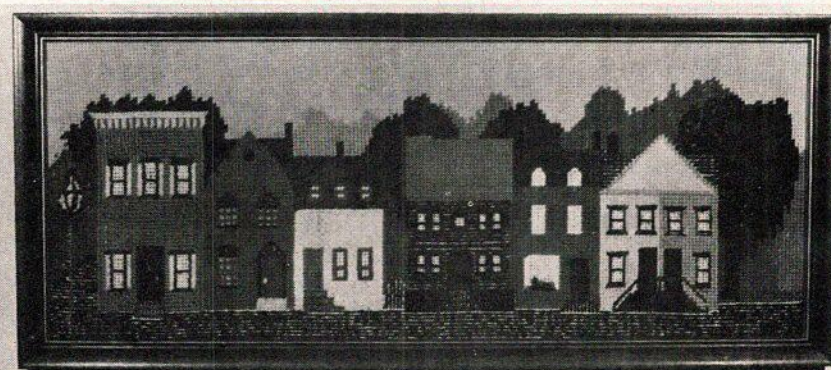
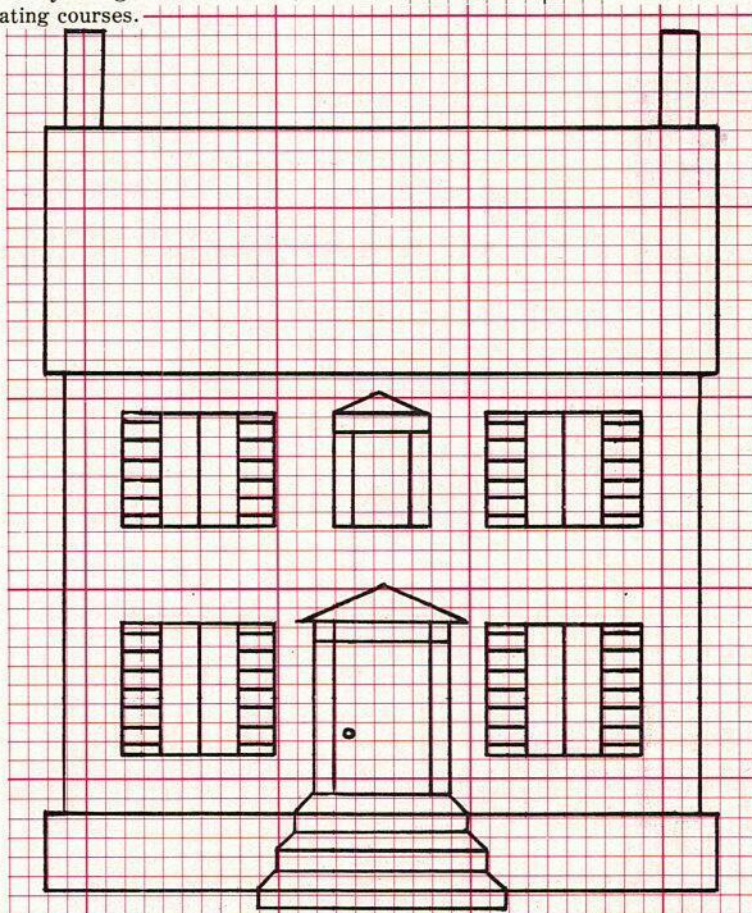
As promised in last month's issue, here is our pattern for a needlepoint miniature reminiscent of the homes in historic Annapolis, Maryland. We've used 12-mesh penelope canvas (mono may also be used). The watertable or foundation is worked in the continental stitch in brown or varied shades of red. The effect of brickwork is achieved by using shades of red yarn in alternating courses.

A horizontal stitch covering three mesh is used for the dark-green shutters, and the windows are left open. The roof may be worked in a continental stitch using a brown or green yarn. The chimneys may be worked in a continental stitch or a horizontal stitch covering three mesh. The stairs could be worked in alternating shades of beige and off-white to achieve a three-dimensional look. We've left our door white but a green could also have been used. The doorknob, of course, is a French knot. We prefer to keep our background bare, but it could be filled in with a continental stitch in a neutral color.

Six other patterns of historic houses are available at a nominal cost from Ms. Norma M. Dale, Historic Annapolis, Inc., 64 State Circle, Annapolis, Md. 21401. These patterns may be worked individually or in a composite.



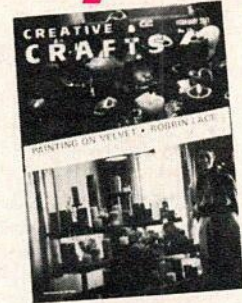
Brickwork



Six patterns of historic houses may be worked individually or combined into a composite like this one.

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THE TOOL CHEST by Sid Sharp

A series of articles on the correct use of hand and power tools for the home workshop

POWER SAWING

The home craftsman has every right to be proud of making something attractive and useful with a few simple hand tools. But quite frankly, unless one is unusually talented, it can be done a whole lot better with power tools. This is particularly true in the case of sawing, where accuracy can make all the difference between a professional appearance or an amateurish one.

There are two basic types or categories of power sawing: circular saws and reciprocating saws. Within these groupings fall a large number of sub-types, with each having specific responsibilities in the workshop.

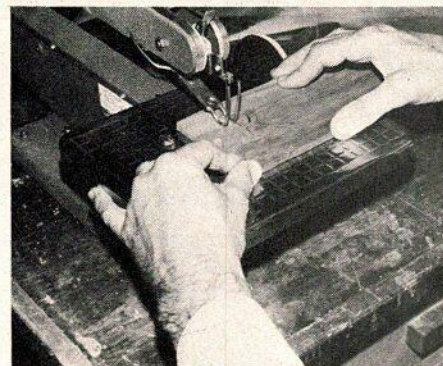
In the first category we find the bench or table saw, the radial arm saw, the portable circular saw, and the band saw. In the latter category is the jig or scroll saw and the sabre saw.

Two factors will affect your decision to acquire any of this equipment: expense and sufficient space to house it. Obviously, the purchase of a bench saw or radial arm saw (either of which can cost up to \$500 and fill a good-sized corner of your workshop) will at once establish your reputation as a dedicated, if not yet accomplished, craftsman.

However, unless you plan to make furniture or involve yourself in other sizeable projects, these expensive saws are not absolutely necessary. For most craft projects, there is a far less expensive saw which we shall mention later in this article.

Now let us briefly examine the various types of circular saws:

Bench or table saw. This is perhaps the most suitable and consistently accurate



Delicate scroll work is a snap with the versatile and convenient Moto-Shop jig saw. Important thing to remember is to move work slowly and deliberately.

power saw for cabinet and furniture making. It is unrivalled in fast and precise cutting, ripping, and beveling of cabinet-sized lumber. Accessories for dadoing (grooving), rabbeting, as well as polishing, sanding, and grinding, are also available on most bench saws.

A good bench saw should have a rigid frame and be mounted on a firm foundation. Avoid the type of saw that has large openings near the saw blade, with no provision for metal inserts. All good bench saws have an adjustable table or blade with an accurate device for measuring the amount of cut. A saw with a 9 in. blade capacity is sufficient for most cabinet or furniture work.

Radial arm saw. The primary advantage of the radial arm saw is its unusual versatility. Because the blade moves through the wood—the opposite of the table saw—its ability to cut lumber of almost any size is unequalled. It also has the advantage of performing the six basic saw cuts—the crosscut, bevel crosscut, miter, bevel miter, rip and bevel rip—much more easily than any other saw. Also, since the blade is above the table, you always work on the top side of the material with layout marks clearly in view.

The disadvantages of the radial arm machine are that it needs frequent adjusting, is often not as accurate for small work as the bench saw, and does not permit the saw blade to extend through the work and out the other side—recommended for a hollow-ground or planer blade. A 9- or 10-inch radial arm saw is generally the most satisfactory size for shop work.

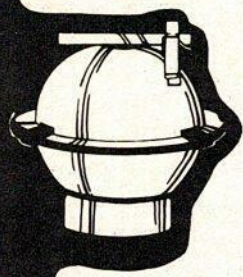
The portable circular saw. This saw is used primarily in carpentry work, and though indispensable in that field has no real application in craft projects. It is, however, useful for cutting sheets of plywood and other large lumber in preparation for other sawing.

The band saw. The band saw is generally used for cutting outside outlines of work, and differs principally from the jig saw in that the saw is a continuous band which moves in only one direction. It has the advantage of cutting curves and irregular shapes, as does the jig saw, and since the

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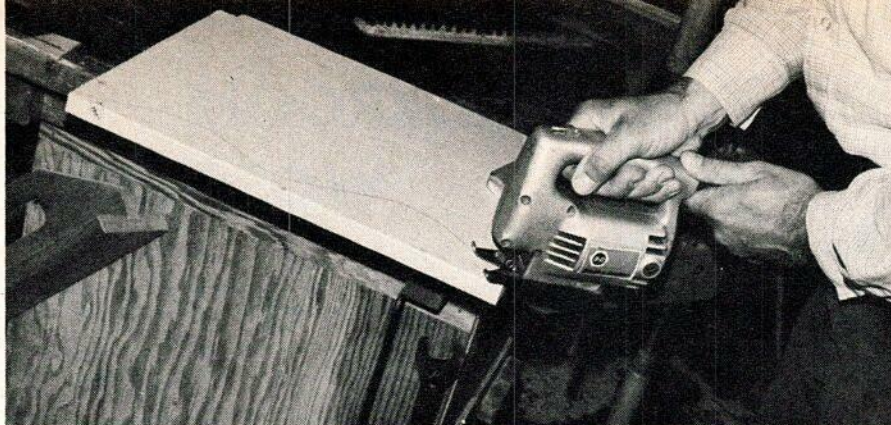
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The sabre saw is a convenient addition to the workshop, permitting the craftsman access to a wide variety of tasks. It can do both intricate scroll work as well as straight cutting.

blade moves in only a downward direction it carries the sawdust with it, leaving the guidelines visible at all times. Since most of the principles of operation of the jig saw apply to the band saw, it seems unnecessary to mention them here.

Circular saw blades. The most common blades used in either the bench or radial arm saw are the combination blade, which can be used for ripping, crosscutting, and mitering; the planer blade, which is hollow-ground rather than having teeth which are "set"; and the dado or grooving blades. The latter is a sandwich of two grooving saws and any number of chippers, depending on the width of the groove desired.

The circular saw has been called one of the most dangerous tools in the work shop; but it is particularly dangerous when blades are not sharp. A dull blade drags through the work, and it is then accidents happen. Always keep tools requiring sharpness sharp. There is no excuse for a dull tool.

The jig or scroll saw. The jig saw is a nearly indispensable tool where delicate scroll work, fretwork, or ornamental cutting is required. It also cuts all kinds of thin metals and plastics.

An excellent product in this line is the Moto-Shop, by the Dremel Manufacturing Co. Modestly priced (under \$50), the Moto-Shop is a dependable and versatile machine capable of a great many work shop tasks in addition to jig sawing.

Like most other jig saws, the Moto-Shop sits on the workbench and is held in place by four suction-cupped feet. The saw table can be adjusted for bevel cuts from either left to right, depending on the angle desired.

Normally three types of blades are used in scroll work: a narrow $\frac{1}{8}$ " blade for intricate cuts, a $\frac{1}{4}$ " blade for straight or more gently curved cutting, and a blade for metals and plastics. In larger saws, thicker and wider blades known as sabre blades are commonly used for cutting large panels or surfaces. Generally, in cutting wood the thinner and harder it is and the smoother the cutting desired, the finer the teeth should be. Sharp curves also require thin, narrow blades.

A smooth cut is obtained only when the work is carefully guided. In all cutting with the jig saw, best results come with slow cutting. Always stand directly in front of the blade with both hands resting comfortably on the table. Do not twist the blade, as it is easily broken. When cutting sharp curves, apply almost no forward pressure; CREATIVE CRAFTS

and turn the work slowly. On certain hard woods and with metal a little soap or wax will greatly aid cutting.

If you are cutting duplicate parts, nail them together through the waste part of the stock and cut as usual.

When cutting an internal opening, bore a hole in the waste stock, detach the blade from the saw, slip it through the hole and reattach the blade. Large pieces can be handled by turning the blade 90° . This is a particular feature of the Moto-Shop.

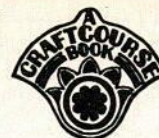
Straight cutting is not as accurate with a jig saw as with other saws, but it can be accomplished after a fashion by fastening a fence to the table with a small clamp. This acts as a guide.

The portable sabre saw. This tool is particularly adaptable to a number of workshop projects, though it is generally unnecessary for most craft work if one owns a stationery jig saw, such as the Moto-Shop. A sabre saw is, however, immensely useful for any cut out work on cumbersome projects, scroll work, or even cutting up a large sheet of plywood. A straight guide attachment permits holding to a line with accuracy. If you do plan to purchase a sabre saw, buy a good one with sufficient power (at least $\frac{1}{5}$ h.p.). When operating the saw, move it slowly and carefully through the work. "Pushing" the saw can burn out its motor in a short time.

POWER SAWING TIPS

1. Want to cut foam rubber on your scroll saw? Simply file or grind off the teeth to form a knife edge, permitting it to cut cleanly. The blade will last a long time if stored where the edge will not be dulled.
2. An L-shaped guide block, clamped to the work, can be of real assistance in turning corners with your sabre saw. If you wish to use the guide block for straight cutting, simply make the legs of the "L" a bit longer. An adjustable square also makes a good guide for your saw.
3. If you use a table saw or radial arm saw infrequently, consider disposable blades. They are reasonable in price (usually less than the cost of a couple of sharpenings) and stay sharp longer.
4. It is good practice to wear safety glasses when operating any saw. If your work is particularly dusty, a respirator or dust mask is a good idea.
5. Always make sure your tool is off when plugging it into electrical current.
6. Never operate any bench or radial arm saw without a saw guard.

Next issue: Chiseling and planing.



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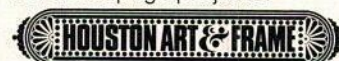
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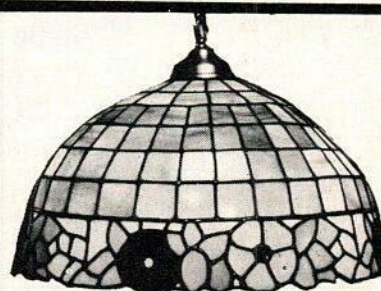
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Questions for the Backroom Workshop are welcome on any craft subject. Questions must be brief and to the point. We cannot undertake individual design work. We will print those questions which we consider to be of greatest interest to our readers. We regret we are unable to answer questions by mail. Write: Backroom Workshop, c/o Creative Crafts Magazine, 31 Arch St., Ramsey, N.J. 07446.

Art Reproducer

B.A.: Someone requested a copy lamp in the February issue, and you referred them to a tracing box which is sold in most art stores for about \$46 or advised her to make her own. I believe there is another type of copier that costs only a few dollars, but don't remember the name or company.

ANSWER: One of our loyal readers, Virginia Zwang from Elmhurst, N.Y., sent us an advertisement for an instrument called the "Art Reproducer" which sells for \$1.49 plus postage and handling and can be ordered from Greenland Studios, Miami, Florida, 33054. This reproducer projects the actual image on drawing paper, making it a simple matter to trace the outline and fill in the shading. Saves endless time in measuring proportions and calculations.

Directory of Craft Courses

R.W.: Is there anywhere that I can get a listing of colleges and universities which offer craft courses and degrees?

ANSWER: A *Directory of Craft Courses* is published annually by the Research & Education Dept. of the American Crafts Council, 44 W. 53rd St., N.Y., N.Y., 10019. This directory lists universities, colleges, junior colleges, private workshops, museum schools and art centers which offer craft courses in their programs. Information is also given about the courses and degrees. Last year's directory sold for \$2.50 for non-members of the Crafts Council; however, this year's edition with up-to-date revisions will not be available until early April. The price may be raised depending on the size of this year's directory, so we advise readers who are interested to write the Council at the above address requesting the new price before ordering it. The American Crafts Council also publishes a bi-monthly bulletin *ACC Outlook* which contains a directory of summer craft courses. Membership in the Council (\$15 per year) entitles members to receive six issues of *ACC Outlook*, six issues of *Craft Horizons*, free admission to the Museum of Contemporary Crafts in New York and San Francisco, plus reduced rates for all other ACC publications, slide rentals and film purchases. If the rate of membership doesn't suit your pocketbook, encourage your library to become a member.

Missing Address

R.H.: Your February issue mentions a product in "Craft News" called Ceraclay from Natural Science Industries, Ltd. May I have the address?

ANSWER: 51-17 Rockaway Beach Blvd., Far Rockaway, N.Y. 11691.

Basics on Bottle Cutters

C.M.: There are so many different bottle cutters on the market, I am at a loss to know which one to invest in. Can you help?

ANSWER: B. Kay Fraser in her new book, *Creative Bottle Cutting*, published by Crown Publishers, Inc., 419 Park Ave. S., N.Y., N.Y. 10016, reviewed by Faith Rogers in the April, 1973 issue tells all you need to know about cutting and creative projects (Cloth cover, \$4.95 and Paperback, \$2.50).

Bread Dough Jewelry

B.M.: Has your magazine ever featured an article on jewelry made from bread dough?

ANSWER: *Creative Crafts* has had several articles and columns on bread dough creations, but none on jewelry. The *Bread Dough Craft Book* by Elyse Sommer (see review in April, 1973, issue) has a marvelous chapter on rings, bracelets, earrings, necklaces, barrettes, tie clips, etc. Other chapters contain techniques for sculpture, desk accessories, games and toys, flowers and holiday projects. Lothrop, Lee and Shepard Co., publishers, suggest you order directly from Elyse at 962 Allen Lane, Woodmere, N.Y. 11598, P.O. Box E. \$1.75 for the paperback and \$4.50 for hardcover plus 20¢ extra for postage and handling.

Where Can I Find?

I.C.: ... labels to sew into the needlework I have completed?

ANSWER: Personalize your knitting, sewing and other needlework with woven cotton labels imprinted with your own name. Three styles in white or eggshell background from L & L Stitchery, Box 550, Cooper Station, N.Y., N.Y. 10003.

J.B.: ... the boxes that are separated into compartments that may be filled with beans, nuts, corn, have a glass front, and may be hung on the wall as a decorative conversation piece?

ANSWER: These highly popular collection boxes have a variety of names: keepsake hutches, ecology boxes, harvest hutches, nostalgia boxes, to name only a few. Collectors find them perfect for displaying their rare stamps, coins, autographs, etc. In crafts they offer unlimited gift possibilities for they can tell a story through the objects utilized. Interesting wall decorations can be achieved by just filling the compartments with different colors, D.C.: Sea urchin spines for wind chimes? ANSWER: AstroCraft, P.O. Box 817, Merritt Island, Fla. 32952, has notified us that they have them.

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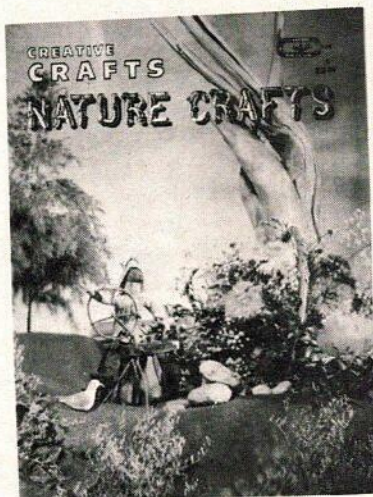


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